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DOUGLAS (R. K.) Catalogue of CHINESE PRINTED BOOKS, Manuscripts and Drawings in the Library of the British Museum, impl. 4to. 344 *pp. cloth,* 20*s*

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"It is believed to be the first Catalogue ever published in Europe of an extensive Chinese library."—*Geo. Bullen, Keeper of the Printed Books.*

WILLSHIRE'S (Dr. W. H.) descriptive Catalogue of PLAYING CARDS in the British Museum, 2 parts in 1 vol. royal 8vo. 24 *plates, cloth,* 21*s* 1876

Added is a general History of Playing Cards and remarks on Cards of Divination, and a politico-historical character.

"The Catalogue Raisonné of the Playing-Cards in the British Museum, entrusted to Dr. Willshire and prepared by him in the Print Room, is partly in the hands of the printers. The systematic or descriptive portion is to be prefaced by a concise general history of playing-cards, and the series of packs which have a politico-historical character will be introduced by a continuous historical survey of the events to which these cards relate. The curious and interesting subject of the application of cards to divination and their supposed connection with the occult philosophy of ancient Egypt receives, we believe, rather full consideration, as the cards known as Tarots pass under review. It is intended that very complete tables and indexes shall accompany the Catalogue." —*Athenæum, February 5th,* 1876.

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MANUSCRIPTS.

Ninth Century.

1 EVANGELISTARIUM, sive Lectiones ex Evangeliis pro dominicis et feriis per anni curriculum, *Latine*, 4to. **Carlovingian Manuscript on Vellum, with splendid Miniatures;** 395 *leaves* (10 *by* 7¼ *inches*), *the headings in fine Roman capitals, or beautiful large Uncials; some in Rustic capitals:* **illuminated with royal magnificence,** *many pages written in gold on purple ground; enclosed in a morocco case,* £1000.

Written probably in the Abbey of St. Michael, at Verdun, about A.D. 870

This superb MS. is a marvel of sumptuous artistic decoration, and was probably executed for Charles the Bald, whose fondness for fine MSS. is well known to the students of palæographical history. From the prominence given to the festival of the Dedication of St. Michael's Church, it seems likely to have been executed in a monastery dedicated to that archangel. There was one near Verdun which fell to the share of Charles the Bald at the partition of Lorraine in A.D. 870. The first four leaves are occupied by full-length figures of the four Evangelists, each of whom is represented as writing his Gospel, the opening sentence of which is on a scroll in letters of gold, the background of each painting being decorated with a rich pattern of leafwork. The fifth leaf presents the Salvator Mundi seated on a gold arc. Folio 6 is a splendid page of interlaced capitals, a blaze of Gold, signifying with 15 letters—"LEGENDUM PER ANNI CURRICULUM." On the reverse are curiously interlaced three capitals, signifying "DOMINUS." Page 10 represents the word "SEQUENTIA," a marvel of interlacement in gold and rich colours: pp. 12-13 bear the words "EVANGELII" "SECUNDUM" in the same style, but entirely varied. P. 14 presents two large intricately designed letters, within which are worked the words "RESPONDEANT OMNES, GLORIA TIBI DOMINE." On p. 15, from the maze of interlaced golden letters we decipher "IN ILLO TEMPORE;" pp. 16-17 contain in gold uncial characters the opening of St. Matthew's Gospel. To pass on for want of space, pages 35-8 have an empurpled ground, shadowed with white in leaf pattern, on which are emblazoned the lections of the FESTIVAL of the PURIFICATION, in gold uncial letters. At pages 171-4 are the lections of MAUNDY-THURSDAY, in gold semi-uncial characters on white ground. Then for the great festival of EASTER are 17 gorgeous pages of intricate golden letters on empurpled ground, most delicately shadowed with white in different devices, the text in uncial and semi-uncial characters of gold. No description, however, can do justice to this noble monument of ancient art, which is one of the finest existing productions of the revival of learning and taste under Charlemagne. The uncial letters are of extraordinary beauty, but they are not finer than the large Roman capitals which are also used for headings.

The festival of Epiphany is headed by its ancient and unusual name Theophania; in the text the diphthongs æ and œ are found usually written as two separate letters, and the general correctness of the scribe is remarkable. In the large miniatures (each occupying a full page) it is evident, from the manner in which the Illuminator depicted St. Mark and St. Luke, that the Chrysography in this very volume was executed by means of an ordinary pen dipped in fluid gold.

Among the various choice collections of Manuscripts that have been dispersed of late years, it is doubtful if any volume can compare with the present, which is indeed a treasure the richest collector might be proud to possess.

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Tenth Century.

2 EVANGELIA QUATUOR, Latine, cum prologis S. Hieronimi, Argumento, Breviario et Indice Capitum Evangelicorum per Circulum Anni, small 4to. **Manuscript on Vellum,** in Carlovingian characters, *written on* 155 *leaves* ($6\frac{1}{4}$ *by* $4\frac{3}{4}$ *inches*), *with a* **Miniature of St. John** *inserted at the beginning, but wanting a few lines at the commencement of each Gospel, in oak boards covered with crimson velvet, having inlaid on obverse of cover a carved ivory centre-piece, representing the Crucifixion, lined with white morocco, with broad border of gold, gold edges, enclosed in a half morocco case,* £96.
about A.D. 900

This MS., probably written in Eastern France in the time of Charles the Simple, is a remarkably beautiful specimen of Carlovingian calligraphy, and is, considering its age, attainable at a low price.

It is needless to enlarge on the very rare occurrence of Biblical MSS. of this early date, and their value for criticism of the text.

On some of the blank pages, certain forms connected with the electing of a Prioress of Polinchusen are written in a handwriting of the fifteenth century. They include her oath which was to be taken on this ancient copy of the Gospels.

3 BIBLIA LATINA (Gen. XXXIV. 11, usque ad IV. Reg. XVIII. 27), folio, *a venerable* MANUSCRIPT ON **Vellum,** *in Carlovingian characters,* 238 *leaves, with Capitals, in the original oak boards, covered with stamped leather,* £30. *Sec.* X.

This important and valuable Manuscript is that cited by Vercellone in his "*Variæ Lectiones Vulgatæ Latinæ Bibliorum Editionis,*" as Codex U. It belongs to what is usually termed the "*Recensio Alcuina*" with which it generally agrees, but exhibits some few important readings not to be found there. The commencement and also the continuation as far as I Chronicles vi., are supplied by a fifteenth-century hand.

Eleventh Century.

4 EVANGELIARIUM pro Feriis et Diebus Sanctorum, small folio, **Manuscript on Vellum,** *a splendid specimen of early calligraphy, written probably for some cathedral, as the binding seems to have been robbed of silver carvings and enamels; in the original oak boards with gilt edges,* £25. *about* A.D. 1000

This is truly a very fine palæographical monument; the regularity and beauty of the bold rounded characters striking the eye with most remarkable effect. A higher antiquity has been attributed to the volume than is here claimed for it, a note on the fly-leaf running thus: "Nullus in hoc continentur post S. Lambertum † 708, beatorum, ergo videtur hic codex scriptus exeunte Seculo VIII. vel ineunte seculo nono." The St. Lambert alluded to in this note, was the Bishop of Maestricht and Liége, whose murder has been attributed by various writers to various years, from 696 to 708. From his name and those

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of some other Saints, including Bishops and Martyrs of Cologne, the MS. was evidently executed within the limits of this diocese.

5 EVANGELIA QUATUOR, GRÆCE, 4to. **MS. on Vellum,** *with illuminated headings, bound in red velvet, in a brown morocco case,* £150.

(*Constantinople*) *about* A.D. 1000

PERFECT THROUGHOUT, AND EXHIBITING THE MORE ANCIENT FORM OF THE TEXT, in a very pure state, without itacism or alteration. Like the Codex Vaticanus and most of the earliest MSS., it omits that portion of the received text which is numbered John viii, 1-11 (containing the story of the woman taken in adultery), which the best critics reject as not genuine, but which appears in almost all the cursive MSS. and many of the uncials. In John i, 28, the word Bethania appears, unaltered to Bethabara; which is also a note of great antiquity in the text, as after the time of Origen, who corrected the word, nearly all MS. exhibit the reading Bethabara. In Mat. iv, 10, this MS. agrees with the Vatican Codex in omitting the words *ὀπίσω μου*. Although without miniatures of the Evangelists such as may be seen in other MSS. of equal age, this codex takes nevertheless a different and far higher place amongst the authorities for collation of the text, and is perhaps in that respect the most valuable of all the cursive MSS. now known.

The dative *iota* is always omitted; the breathings exhibit the transition from square to rounded shape.

6 EVANGELIA QUATUOR, GRÆCE, cum Canonibus Eusebii, 410 leaves (in 2 vols. sm. 4to. including ten blank), *fine Byzantine* **illuminated Manuscript upon Vellum,** *with* 4 *large* **Paintings of the Evangelists,** *the capitals and headings in gold, beautifully bound in green morocco extra, blind-tooled, enclosed in a red velvet case, with compartments and spring, perfect throughout,* £210. (*Constantinople*) *about* A.D. 1000

It is a circumstance of very great rarity to find all the four pictures of the Evangelists in one MS.. and an unusual interest attaches in consequence to the present codex, which is quite perfect, and also important as having been copied from one of the most ancient texts. A couple of leaves were however cancelled by the contemporary corrector, who substituted three leaves in a different handwriting, for the purpose of supplying the omission of John viii, 1-11. As far as any peculiarities of the writing are concerned, it has to be said that there are not very many instances of itacism; the dative *iota* is sometimes ascript, and sometimes omitted, but never subscript; and the breathings are scarcely modified from the old rectangular shape.

The word used in John i. 28, was originally Bethabara, but the scribe (not the corrector) seems to have erased it himself and changed it to Bethania, which may probably be accounted for by his recollection of the received text. He would have made an unintentional change in transcribing at first, and then perceiving that the archetype read Bethania, corrected himself.

7 EVANGELIA IV, GRÆCE, cum CANONE EUSEBII, small 4to. **Splendid Manuscript on Vellum,** *beautifully written in a very clear hand, the Canon of Eusebius within elegant borders, richly illuminated in gold and colours, the headings of each Gospel in letters of gold within elaborately illuminated ornaments, numerous capitals in gold; adorned with Three large* **Minia-**

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tures of St. Matthew, St. Mark, and St. John, *executed in colours on a gold ground, bound in brown Levant morocco, elegantly ornamented on back and sides after the antique, vellum flyleaves, and gilt edges, enclosed in a solander case covered with rich crimson velvet, and lined inside with white silk velvet, by* BEDFORD, A PERFECT GEM, £200. *Sæc.* XI.

PERFECT, with the exception of the leaf which should contain Luke xix, 10-26, and which has been cut away, as well as the leaf on which was the miniature representing the painting of that Evangelist.

A Manuscript no less precious for its text, than as a specimen of Byzantine Art in the Eleventh Century. The paintings which represent St. Mark and St. John (that of Matthew being damaged by the loss of colour) are infinitely superior to the ordinary character of the work in old MSS. The design and the execution are alike admirable. Indeed the graceful style of ornamentation used in the borders to the Canon (arches of gold richly decorated, supported by light pillars of coloured marbles) as well as the Gospel-headings, is quite sufficient to place this MS. amongst the most valuable Codices of the Greek Gospels, from an artistic point of view.

The handwriting is an excellent cursive with headings in a semi-uncial character; there is no division between words, and the breathings are noted in the quadrate (or half H) shape, which Montfaucon says ceased to be usual after the tenth century. The dative *iota* is not subscribed, but generally affixed at the end of the word (and occasionally omitted). Another point for remark is the use of the epenthetic ν before consonants; but this is not always seen in the text. Abbreviations are only adopted in the words and names usually so found in the earliest MSS., and in a few places where terminations are contracted for want of space.

The text offers an immense number of valuable *Various Readings*, but generally agrees with the received version. A remarkable feature of the MS. is the prologues to each Gospel, differing from the known prefaces of the Fathers as given by Erasmus, Mill, and other editors.

On the last leaf is a memorandum in Greek recording the birth of the then possessor's daughter, named Theodora, on the second of October (St. Justin's day), in the year of the World 6828 (1320 A.C.)

8 ANTIPHONALE ET MISSARIUM, sm. folio, MANUSCRIPT ON VELLUM, 149 *leaves* (11⅜ *by* 8 *inches*), *with the* **Music in Neumes,** *ornamented with painted Initials* (6 *very large illuminated in gold, silver, and colours*), *in the ancient oak boards, covered in stamped pigskin, with brass bosses*, £36. *About* A.D. 1000-1050

This venerable Ecclesiastical MS. is well worthy the notice of those interested in Liturgical matters. The fact that the Feast of the Holy Trinity is to be found in its place here, is one of no slight interest when the age of the volume is considered. The Antiphonary portion of the book is older than the remainder. This second part was written after the death of St. Adalbert, the Apostle of the Prussians, who was martyred in 997, and whose name is mentioned in the *Proprium Sanctorum*. It appears from an examination of the text that the volume was written in a monastery dedicated to St. Peter and St. Denis; while the use of special prayers for the King as well as the Emperor, besides a particular reference to St. Sigismund, seems to prove that the monastery was in Burgundy, perhaps at Arles or Vienne. In the *Generalis* Prayer, it is remarkable that the words *and our abbat* are three times erased, from which it might be supposed that the book was written in some house where a sort of temporary schism and secession had taken place after the election of a new abbat. [Such

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an event occurred in Mont Majour at Arles in the year 998.] It is in the same prayer that the words occur "istum locum, cum tota familia et congregatione S. Petri et S. Dionysii;" in which, strange to say, the name of St. Denis is also defaced.

The name *Fridericus Diaconus* appears at the bottom of two pages, in the original scribe's handwriting.

9 EVANGELIA QUATUOR, LATINE, CUM PROLOGIS, ARGUMENTIS ET BREVIARIIS, LATINE, small folio, **fine Ancient Manuscript on Vellum,** *with Canon of Eusebius,* **Miniature** *of St. Matthew, and initial letter finely ornamented in the Byzantine style, without the leaf containing the commencement of St. Mark's Gospel, bound in gros-grain red morocco elegant, handsomely ornamented after the antique, vellum fly-leaves, gilt edges, enclosed in a solander case covered with rich blue Geneva velvet, and lined inside with white silk velvet, lettered on morocco, by* BEDFORD, £72.

About A.D. 1080-1100.

The handwriting exhibits the early appearance of a slight tendency to Gothic form in the round Roman character. To judge from the names of feast-days in the "Capitulare Ewangeliorum de anni circulo," the MS. might have been written in Rome. At the same time it must be remarked, from the spelling of *Ewangeliorum*, and the character of the writing, that the book ought rather to be assigned to a more northern origin. A monk named Ambrosius (see subscription below) was a scribe of note in the monastery of St. Arnulf, at Metz, about A.D. 1070-90.

The original text was full of variations from the accepted form of the Vulgate, but a later hand (13th century) has made corrections and additions in many places. This corrector evidently regarded the codex with much veneration, since he destroyed nothing; the mode adopted by him being to write the substituted word above the original one, without touching the latter, and in the case of words and phrases which he considered superfluous or interpolated, to mark them by a line of dots beneath. But even his corrections have not always the effect of restoring what is considered the true language of St. Jerome. In Matthew xxiv, the verse usually interpolated in the Vulgate before the publication of the received text, is added on the margin, in the corrector's handwriting, to be inserted after the 41st verse: "Duo in lecto, unus assumetur, et alter relinquetur." In a few instances the MUSIC of some passages is written above the line in red ink. The striking verses 19-22 in Matthew viii. were omitted by the original scribe, but are added at the side by the corrector.

The name of the writer is written on the last leaf after the following four lines, which indicate that he had the intention of continuing his transcription of the Testament:

Hoc scripto, nostri pars est exacta laboris:
Jam teneant nostras ancora jacta rates.
Hic laus scriptoris, et grati pignus honoris:
Larga manus, tribue quæ bona promeruit.
AMBROSIUS ME SCRIPSIT.

Twelfth Century.

10 LECTIONARIUM, secundum usum diœceseos Augustanæ, continens Epistolas et Evangelia, folio, **Magnificent early Manuscript on Vellum,** *richly illumi-*

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nated, every page bearing some kind of ornament in gold, silver, and vivid colouring, in the form of headings, architectural pillar borders, human and grotesque initials, &c. in ancient stamped leather, enclosed in a morocco case, £550. *About* A.D. 1160

This copious collection of Lessons was executed in the great Benedictine Abbey of Ottobeuern, in Bavaria, soon after the middle of the twelfth century. We may conjecture that it was one of the first books illuminated there after the fire of 1152, when the Abbat Isengrin enlarged and enriched the library. This supposition is strengthened by the unusual splendour of decoration and calligraphical beauty which are seen in the MS. The writing is of great accuracy and elegance, consisting of handsome lower-case majuscules, on very good and substantial vellum, with rubric titles of the Holy Days throughout the year, with the proper lessons appointed for them.

The great number of illuminations in this volume may be best expressed by stating that every separate lesson is commenced by a large and well-painted Initial Letter, most of them being remarkably lustrous with colours, gold and a white metal in nearly all places remaining unchanged, whence it has been supposed to be some preparation of tin. These letters are in general richly and gravely drawn and painted in the style of twisted Capitals; but some few of them contain human figures, and a still smaller number are composed of grotesque animals.

This interesting MS. has belonged successively to the late eminent Collectors, Mr. Singer and Sir W. Tite. A line in the handwriting of the fifteenth century, on the fly-leaf, states that the book belonged to the Abbey of Ottobeuern. At the auction of the late Sir William Tite's Library on the 27th May, 1874, it sold for £550.

11 SULPICIUS SEVERUS de Vita SANCTI MARTINI Turonensis; JOHANNES Diaconus de Vita SANCTI GREGORII Pape; LEONTIUS Episcopus Neapoleos de Vita JOHANNIS [ELEEMOSYNARII] Epi. [Patriarchæ] Alexandrini; Vita Sci. MARCIALIS Epi. [Lemovicensis]; CONSTANTIUS Presbyter de Vita Sci. Germani Autisiodorensis Epi.; AVITUS Pbr. de revelatione Sti. Stephani; De Adventu Corporis Scissimi. Benedicti; Vita beati EGIDI Abbis.; Inventio Sancte Crucis; Passio Sci. Marchi Evgliste; Vita S. PRUDENTII; in 1 vol. sm. folio, **Manuscript on Vellum,** *with several extremely curious painted initials, in an old parchment binding, formerly in the library of the Jesuit College at Agen,* £15. *Sec.* XII.

A curious and valuable collection of early Christian writers, who lived between the 4th and 7th centuries. The above MS. was evidently executed in Southern France: it contains a corpus of valuable works, such as hardly ever occurs for sale. The last piece was not finished by the scribe; only the first page of it is written.

12 AUGUSTINI (Beati) TRACTATUS IN PSALMOS, CANTICUM GRADUUM ET ENCHIRIDION, sm. folio, MANUSCRIPT ON VELLUM, by a Spanish scribe, *written on* 180 *leaves*

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(10 *by* 7 *inches*) *in the original oak boards*, £14.
Sec. XII.

At the end is a notice that the Scribe's name was Didacus, and an inscription claims the Manuscript as "Liber Sanctæ Mariæ de Benevivere: qui abstulerit Anathema sit." Benevivere was the ancient name of the Cistercian abbey of Valverde in Old Castile, founded in 1169.

13 GALFRIDI MONUMETENSIS Historia Britonum et Vita Merlini; BEDE presbyteri Historia gentis Anglorum; in 1 vol. folio, **MS. on Vellum,** *an interesting ancient fragment consisting of forty-seven leaves written in double columns, bound in velvet*, £4.
Written in England, about A.D. 1180-1200

Doubly interesting by reason of its contents and its age. There are 25 pp. of Geoffrey of Monmouth, including the proper beginning of his book and that of the Merlin Episode; 48 pp. of Bede; the other 21 pp. are occupied by parts of the Romance of Alexander, etc.

14 GREGORII PAPÆ EXPOSITIO in libro Ihezechielis prophetae ad Marianum episcopum. *At the end:* Explicit Omelia decima beati Gregorii papae in extrema parte Ihezechielis prophete, sm. folio, *fine* MANUSCRIPT ON **Vellum,** *on* 148 *leaves, with curious coloured initial letters, old calf*, £12. *About* A.D. 1200

This MS. was written in the great Abbey of Premonstrates of Sta. Maria in Parco, near Louvain, as appears from the inscription by the original scribe on the last page of the text: "Liber sce Marie in Parcho." The last word, although intentionally erased, is not quite effaced. On the reverse of the same leaf is a list, in a later hand, of the privileges granted to the monastery by several Popes, and Princes of Lorraine and the Netherlands.

Thirteenth Century.

15 PLANTAGENET MISSAL. MISSALE GALLICANUM, sm. folio, **MS. on Vellum,** *written in double columns in a bold Gothic hand, with ornamental painted initials, bound in vellum, from the library of the late Dr. Todd of Trinity College, Dublin*, £100.
About A.D. 1200

Evidently written in Anjou about the time of King John's accession to the English throne. Its special connexion with the royal family of England is seen in the memorandum written in the margin of the Memento for the Dead: "Edmundi Comitis Cornubie," *i.e.* Edmund Plantagenet son of Richard King of the Romans and grandson of King John. This addition was made on the occasion of his death in 1303. On the margin of the Memento for the Living, we find inserted in the margin the names of "Edwardi regis Anglie" and "Margarete de Clere, comitissæ cornubie," which must have been written about the same time (1303), as the lady survived her husband, Earl Edmund. Another note of interest is the entry in the margin of the Memento for the Dead of the words "Domini Roberti Cardinalis," "Adele Regine." (Robert, Archbishop of Canterbury, who died in 1280, in Italy, soon after receiving the red hat; and Adelaide of Savoy, wife of King Louis le Gros of France, who died A.D. 1154.)

The MS. is therefore of peculiar interest to an English collector, since it

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must have been used in some connexion with the Royal family of England as above remarked.

The liturgical peculiarities are copiously noted in a printed dissertation by Dr. Todd, which is pasted upon the fly-leaves.

In the margin of the prayer for the Pope, the Bishop, and the King, the words "Dni. Regis Franciæ" are added about the year 1300; and on the last leaf but one is a prayer for Rex Karolus, added between 1322 and 1328, while on the very page where Adela Regina is commemorated the defaced name of Blanche is still recoverable on the margin. This was the mother of St. Louis, Blanche of Castile, who died in 1252. The office for St. Louis is also added on the second last leaf, written without doubt at the time of his canonization in 1297.

It is plain that the incorporation of Anjou into the French monarchy was a fact accepted at first with difficulty by the possessors of the MS., which having been executed in some monastery founded by one of the Plantagenet princes, or else specially done for a member of that family, remained in France after the political connexion with England was severed. This accounts for the entries of the royal French personages, and also the addition of a service, with a hymn, to commemorate Guillaume, Archbishop of Bourges, who died in 1209, and was canonized soon after, but who never attained the distinction of a special office in any liturgies but a few of Southern France.

The Gallican character of this missal is pointed out by Dr. Todd, whose printed description is pasted on the fly-leaves. He held that the MS. had been written in or before 1173, when Thomas à Becket was canonized, because the original scribe left blanks (afterwards filled in by another) for the *collects* and *secreta* of his office, as if the service had not yet been definitely settled.

16 USUARDI MARTYROLOGIUM per anni circulum cum duobus Calendariis, communi et proprio. *Beginning thus:* "Domino piissimo regum Karolo, Ysuardus indignus sacerdos ac monachus perhennem in Christo coronam," sm. folio, fine Manuscript on **Vellum,** *written in large bold characters and not divided into double columns, twenty lines per page, without the first leaf of the first Calendar and the last leaf of the text,* £15. *Diocese of Arles, cir.* A.D. 1220

The first Kalendar, which was written at the same time as the Martyrology, begins with the month of March. It is the ordinary almanac which might have been found in any service-book of the time. But the second Kalendar is one of very great interest. It was written probably after the text was completed and then inserted in the book. Besides the names it originally contained, many others have been added at different times down to the year 1600. The names of the Abbesses, Princesses, sisters, and priests attached to the monastery, evidently a foundation connected with that of Mont-majour at Arles, in which it was used during the thirteenth and fourteenth centuries, appear in it, with the days of their decease. These entries point out the locality: they mention the monasteries of St. André and Mont Majour, which belonged to the dioceses of Avignon and Arles. The names of the Bishops of Arles also occur with their days, and several of the saints belonging to Narbonne, Languedoc, and Provence. The following short entry is not without its interest; it not only exposes the ignorance of the lady who wrote it, but also indicates by its spelling of *sourour*, that her daily speech was the language of Occitania. It is opposite the 20 of March and runs thus: "Hobiis sourour Ludovyqa" (*hobiis* being of course meant for *obiit*).

As for the Martyrology itself, it rarely occurs in MS. Usuardus, a Benedictine monk, composed it some time in the second half of the ninth century, and dedicated it to Charles the Bald. It has been printed in two or three editions, but manuscript copies are to be found in only few of the great collections of the present time. The preface is one of no little interest; it describes the

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object and plan of the work, mentioning the previous labours of Jerome and Bede, and contains some curious observations on idolatry and the cult of the saints. The Martyrology itself begins with the Kalends or 1st of January, and ends on the last leaf with St. Silvester and the date of the 2nd of the Kalends of January, which of course corresponds to the 31st of December. Thus it is plain that only a page can be wanting at the end.

17 GREY FRIARS AT YORK. GREGORII Papæ Liber XL Omeliarum—PETRI ARCHIDIACONI LOND. Remediarium Conversorum in libris XII, *addressed to the third Bishop of London*—Venerabilis Bernardi Clarevallensis Abbatis libri V Exhortationum—Canticum Canticorum cum glossa interlineari—Bernardus super Canticum Canticorum, folio, *fine MS. on vellum, with small miniatures contained in capital letters illuminated in the richest gold and colours by an English hand, formerly in the library of Thoresby, the historian of Leeds*, £40. *York, about* A.D. 1230

This fine ENGLISH MS. bears a curious history on its fly-leaves, and is in many respects a most interesting one. It is marked as assigned to the Friars Minors of York *de dono* of Symon de . . . . with the value 5*s* under this entry, which was probably made about the year 1300. On another page it is noted as having been given in pledge for 30*s* on the 28 of January, 1400. About A.D. 1500, or early in the sixteenth century, it came into the possession of John Vicars, Rector of Newton Kyme, near Tadcaster. This John Vicars has written some prayers on the final fly-leaves, and added a catalogue of his library, with their cost-prices or value attached. This list of books gives particular value to the MS., and forms in itself alone an extremely interesting item of literary history. We learn from it that an English clergyman, in the fifteenth century, was possessor (and doubtless *reader* too) of the works of

S. Augustine, 4 vols. £3.; St. Jerome, 4 books, £1. 13*s* 4*d*; S. Chrysostom, 3 books, 30*s*; St. Gregory, 1 book (*the present MS.*), 13*s* 4*d*; S. Ambrose, 1 vol. 10*s*; S. Bernard, 1 vol. 8*s*; S. Hilary, 6*s* 8*d*; Trido (? Rudolphus de S. Trudone) 4 books, 10*s*; Dionysius the Carthusian, 5 books, £1. 13*s* 4*d*; S. Epiphanius, 10*s*; S. Basil the Great, 8*s*; Anselm, 6*s*; Cyril, 2 books, 10*s*; Plutarch, 6*s* 8*d*; Dionysius the Areopagite, 6*s* 8*d*; Bede, 2 books, 10*s*; Origen, 2 books, 8*s*; Macrobius, 12*d*; Hamon, 6*s*; Cyprian, 2 books, 3*s* 3*d*; Thomas Aquinas on the Sentences, 4 vols. 4*s*; Sermons of J. à Voragine, 2 books, 2*s* 8*d*.

In a later hand there is added by Roger Hollings, the Glebe of Newton Kyme in 1563. After which the MS. became the property of Robert Midgeley of Coxwold, who gave it to Ralph Thoresby, in the Catalogue of whose Museum it will be found fully described, with some slight errors, however, as, for example, his supposition that John Vicars lived before the invention of printing. The appearance of Dionysius the Carthusian in his list was enough to show the absurdity of this notion.

18 SALOMONIS PARABOLA, ECCLESIASTES, CANTICA CANTICORUM, LIBER SAPIENTIÆ ET ECCLESIASTICUS cum Commentariis et Glossis, folio, MANUSCRIPT ON VELLUM, *written on* 228 *leaves* (10⅜ *by* 7½ *inches*), *with painted Capitals, citron morocco*, £5. *Sec.* XIII.

A number of marginal notes illustrating the text in the mystico-metaphysical style of the scholastic philosophy has induced a former owner to have the book lettered "Opera Regis Salomonis cum Caballa."

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19 PSALTERIUM DAVIDIS, cum Calendariis. Accedunt Cantica Biblica, Symbolum S. Athanasii et Litania. Item Hymni Ordinis Humiliatorum, smallest 4to. MANUSCRIPT ON VELLUM, *written on* 188 *leaves* (7 *by* 5⅛ *inches*), *and ornamented with* 11 *Initials*, **Illuminated** *in gold and colours, and numerous painted Capitals, all exhibiting a rude imitation of the curious interlacement pattern, bd.* £12. *Sec.* XIII.

The bulk of this volume was written probably towards the middle of the thirteenth century, in the Benedictine Abbey of Egmund in North Holland, as it contains an entry which will be found in no other service. That is, the occurrence in the Calendar and Litany of the name of St. Erlinda, daughter of Theodoric, Count of Holland, and first Abbess of Egmund in the tenth century. This monastery was a very important one in its earlier times.

The MS. must have been carried to Italy before it was a hundred years old, as a fresh Calendar is added, and numerous insertions made in the original one, evidently done in the same Italian monastery where the Humiliate Hymns were annexed to the book. In these hymns, written about A.D. 1400, the MUSIC is noted.

20 BIBLIA SACRA LATINA, cum prologis, 3 vols. royal folio, **fine old English Manuscript on Vellum,** 140 *illuminated Initials of considerable size,* 82 *of them comprising* **Miniatures,** *with several hundreds of minor Initials, all decorated with grotesque and monstrous figures, bound in russia, old calf sides, with fleurs-de-lis in the corners, formerly in the library of the Celestine Monastery at Amiens,* £200. *circ.* A.D. 1250

The great size of this MS., its sound and perfect state, and the grotesque character of its decorations, pointing at once to an ENGLISH ORIGIN, render it a highly desirable acquisition to any rich library. The Miniatures contained within the initials are for the most part about three inches square, and they are in themselves excellent specimens of old English art-work. The warriors whose figures appear in them are all in full chain armour with hoods of mail, and the ladies, rustics, and other personages are robed in the costumes of the thirteenth century. There are corrections, or rather *varietates lectionis* indicated in the mode of corrections, throughout the text, in such a manner as testifies to extreme accuracy in the production of the MS. Nothing is apparent to show the exact locality in which it was transcribed, or for whom the work was done, but everything tends to indicate that it was no ordinary monkish transcript, but a special and important Codex, collated with the most ancient and valuable MSS. then accessible. There is no other such Biblical Codex as the above in my extensive stock of MSS.

21 PSALTERIUM DAVIDIS, cum Calendario: accedunt Symbolum S. Athanasii, Litania, Orationes et Officium Mortuorum, stout sm. 8vo. **Illuminated Manuscript on Vellum,** *ornamented with* 11 *large initials* (*historiated with small* **Miniatures,** *executed in colours on a gold ground*), *in ancient oak boards, covered with stamped black morocco,* £15. *Cambray, about* A.D. 1280

This Codex has a great number of Saints' names in the Calendar and the

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Litany; from which it was easy to guess the place of its origin. It is a specimen of no ordinary character, and was evidently executed in the diocese of Cambrai or Arras, in the second half of the thirteenth century.

22 BIBLIA LATINA Vulgata, cum prologis, stout sm. 4to. **Manuscript on Vellum**, *of French execution, 424 leaves, beautifully written in very minute and elegant character, with a large number of illuminated Initials, and about 75 small* **Miniatures** *in gold and colours illustrative of the biblical history, an elegant ample border round the first page, green vellum, gilt edges, from the Enschede collection at Haarlem*, £36.

Sec. XIII.

A beautiful Manuscript in the finest state of preservation and written on the thinnest vellum, in letters remarkably fine. The first leaf of Genesis is wanting; otherwise the volume is quite complete and in very fine condition. The first eleven leaves of the book, and the first leaf of the New Testament, are in a handwriting of the fifteenth century, evidently having been deficient in the original MS. Hence the elegant border and miniature of the first page belong to a different period from the rest of the book.

23 BIBLIA LATINA, stout small 4to. **fine MS. on Vellum**, *on 364 leaves, adorned with numerous illuminated large initial letters, the larger ones containing about 75* **Miniatures** *of unusual delicacy, the tails of the long initials running out into grotesque forms of dogs, birds, monsters, etc. bound in wooden boards, covered with leather clasps*, £60. *Sec.* XIII.

One of the finest MSS. of the kind that I have ever seen. It is perfect with the exception of the historiated Initial of Genesis, which has been cut off. As for the Miniatures, their variety, originality, and artistic power are very remarkable. While belonging to the same school and type as the Enschede MS. above, they are the work of a very superior artist. Amongst the Miniatures there are frequent representations of men in armour, dressed in full chain-mail, with and without surcoats, with long triangular shields, and barred cylindrical helmets. In the painting at the beginning of Galatians, S. Paul is represented booted and spurred, in the moment of tumbling from his horse (a chestnut), which has already fallen to its knees. The Proverbs of Solomon have a picture of a schoolmaster who with a raised birch is about to strike the outstretched hand of a handsome boy. The illustration to Esther, with Haman hanging below the King and the Jewish beauty is curious; and there is real vigour in the assassination of Holofernes; with considerable fancy in the representation of Solomon's Fool. Many of the Miniatures possess a special interest in this way; and all are beyond the usual style of contemporary work.

24 BIBLIA LATINA, cum tabulis lectionum pro feriis ad usum ECCLESIÆ MORINENSIS, etc. stout small 4to. *neatly written* **MS. on Vellum**, *with painted Capitals, bound in blue morocco, gilt edges, ecclesiastical tooling on the sides*, £20.

Written at Thérouanne in Artois, about A.D. 1300

The place is ascertained by the tables "Temporale Officium Missarum" and "Ordo Missarum" prefixed to the Bible by the scribe, headed "secundum usum

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Morinensis diocesis" of which Thérouenne, not far from St. Omer, was formerly the flourishing capital. It was destroyed by the Spaniards in the sixteenth century, and is now a mere village.

25 BIBLIA SACRA LATINA, stout 12mo. MANUSCRIPT ON VELLUM, *with painted Capitals, fine and long Initial, comprising Miniatures at the beginning of Genesis, in the ancient oak boards, covered with stamped leather, enclosed in an olive morocco case*, £12. *Sec.* XIII.

Very interesting by reason of its ancient binding on which are impressed the words "Jesus Crist. Ista Biblia est Dni. Petri Corvi. Pbr. Donatus me fecit." Here we have the name of a bookbinder who lived four centuries ago—the Priest Donatus.

26 BIBLIA LATINA SACRA, 12mo. *on* 408 *leaves of very fine uterine vellum, with many beautifully illuminated intials and three exquisite Miniatures, one being the rare subject, Christ bruising the serpent's head, at the commencement of Genesis, another the Crucifix, between the B. V. and St. John, at Psalm i.; green morocco, by Hering*, £15. *Sec.* XIII.

27 BIBLIA SACRA LATINA, 12mo. **Fine illuminated MS.** *on* 523 *leaves of uterine vellum, with painted Capitals, including a singular but beautiful representation of the six days of Creation supported on the head of a figure of Christ, with a dragon biting His heel, bound in olive morocco extra, with joints, gilt edges, silver gilt clasps; the arms, with sixteen quarterings, supporters, and coronet of the Smythe family, stamped in gold on the sides, formerly in Lord Strangford's collection*, £24. *Sec.* XIII.

This remarkable little volume is a rare specimen of Italian art of the time of Giotto, and bears in two lines of rhyming Latin at the end the name of the scribe, Virgilius:—

QUIS SCRIPSIT SCRIBAT: VIRGIL SPĒ. DNO. VIVAT: AMEN.

28 BIBLIA SACRA LATINA, 12mo. **beautiful illuminated MS.** *on fine vellum, containing about* 40 *exquisite* **Miniatures** *by an Italian artist, and numerous elegant Initial Letters, in purple morocco case*, £36. *Sec.* XIII.

The finest of the small MSS. of the Bible that I have seen. There are seldom more than two or three Miniatures, in addition to the painted letters, to be found in examples of this age and size; the set of pictures, more or less conventional in type, with which the initials of each book were illustrated, being usually confined to the quartos, and not even found in all of those. The present MS. is therefore of remarkable interest; and is further distinguished by the beauty and original design of the paintings, as well as the finish of their execution. In the colouring, there is an harmonious blending of light green and crimson with the commoner tints.

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29 ANTIPHONARIUM ET BREVIARIUM, cum Vitis Sanctorum, etc. stout sm. folio, **MS.** *with the Music noted in black upon four red lines, beautifully written* **on 389 leaves of fine Vellum, illuminated** *with grotesquely bordered capitals and initials, and* **30 delicate Miniatures,** *executed in a fine style of French art, not perfect at the end, bound in brown morocco extra, gilt edges, by Bedford, a very beautiful and attractive volume,* £120. *Probably written in the diocese of Cambray, about A D.* 1290

The art exhibited in the ornamentation is peculiarly elegant, and might be assigned to a Parisian origin; but the names in the Calendar and the Saints' lives which appear in the volume, prove almost conclusively that the MS. was written for a Monastery in the North-east of France, apparently Cambray, towards the close of the thirteenth century, but before the canonization of St. Louis (in 1297), whose name, with some others of a similarly late period, is added to the original entries in the Calendar. The Calendar is very full, and contains many unfamiliar entries which may serve to fix the locality of the execution of the MS. One of these names is "Sechani Abbatis," a Burgundian Abbat of the sixth century, whose festival (19 September) I have rarely seen elsewhere recorded in the calendars of mediæval Liturgies. He belonged to Champagne and Burgundy, but may have been venerated a little further north.

The liturgical value of the book is also high, as the service, hymns, homilies, lives of saints, and music, are given *in extenso*, which is a very unusual thing in MSS. of the kind.

The miniatures are illustrative of the text which they accompany, and are designed and coloured with remarkable fineness and delicacy. The adjunct ornaments which fill the long straight borders that are drawn upwards and downwards from the initials and miniatures, are grotesque and striking. In two instances the lower line is occupied by a tournay scene of two knights on horseback tilting with lances.

30 ANTIPHONARIUM: THE MUSIC CHANTED IN ALL THE SERVICES OF THE YEAR, sm. folio, **MS. on Vellum, in Neumes,** *written on five and sometimes four lines, the text inserted between the staves; not quite perfect, some of the texts written over with newer words in a hand of the early seventeenth century, apparently to abolish evidences of some special use, bds.* £10. *About A.D.* 1300

Very curious and interesting as a volume of Church Music, but especially as shewing, on such an ample scale, the transition from Neumes to the modern system of Notation. The MS. was written in Western Germany about the beginning of the fourteenth century; but was afterwards used in France.

31 JUSTINIANI IMPERATORIS CODEX [repetitæ Lectionis] (in novem libris) CUM GLOSSIS, large folio, MANUSCRIPT ON VELLUM, *written on* 282 *leaves* (18¼ *by* 11¼ *inches*) *ornamented with* 10 MINIATURES *finely illuminated in gold and colours, and nearly* 500 GROTESQUE INITIALS, *occupying a considerable length on the*

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pages where they occur, most of them exhibiting Monsters and Hybrids in all kinds of strange and ridiculous positions, playing fiddles, ringing bells, etc. vellum, £30.

Sec. XIII

On the fly-leaf is a curious memorandum (dated 13th July, 1406) in which Jean Boucher (Joannes Boscherii) of Lyons, acknowledges having borrowed six crowns of gold (sex scuta auri) from Joannes Rantuelli, Bachelor of Common Law, to be paid on demand, and that as security he leaves "*istum presentem codicem;*" the witnesses of the transaction being Petrus Branderii and Julianus Bandoins, both clerics like himself.

32 JUSTINIANI sacratissimi principis JURIS enucleati ex omni vetere jure collecti DIGESTORUM seu PANDECTARUM, libri XXIV. cum Glossis, large folio, **fine MS. on Vellum,** *with coloured initials, hf. bd.* £5. *About A.D.* 1300

Marked as having belonged to Magister Hugo of Rheims, in the fourteenth century. This is the Digestum Vetus, according to the text of the School of Bologna.

Fourteenth Century.

33 THOMAS AQUINAS. Summa Theologie edita à Fre. Thoma de Aquino, ordinis Predicatorum . . . *At end:* Explicit prima pars Summæ, folio, **MS. on Vellum,** *with painted capitals, the first page ornamented with a border and an initial enclosing a full-face Miniature of Christ, in ancient stamped binding,* £12. 12*s*

Circ. A.D. 1300

Although numerous Codices of the Summa are found in public and monastic libraries, yet this grand work seldom appears in book-sales; and most of the existing copies are of a later period than the above, which was evidently written before the canonization of the author, and not long after his death. The great production of a master-mind, which swayed the thoughts and studies of men for many centuries, its importance in the history of human knowledge can never diminish.

34 LANCELOT DU LAC, **MS. on Vellum,** *containing the portion of this old prose Romance which extends from the setting forth of Agravain to seek Lancelot, to the stay of Lancelot in the castle of the Lady who promised to shew him the most beautiful thing in the world,* 107 *pp. closely written in double columns*

About A.D. 1320

Perhaps it was death which put a sudden end to the Lancelot MS. as it closes abruptly on the obverse page of a leaf, the reverse remaining blank. It comprises about a sixth part of the entire Romance, but is of incalculable value for its text, by which the printed editions are shewn to be faulty and imperfect. The redaction, which was compiled about 1470, and used for publication, not merely alters the phraseology to suit the fashion of the time, but also omits much which was considered obsolete or unintelligible. The above fragment is literally an article of the utmost intrinsic interest and worth.

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ROMAUNCE DE IPOMODON ET ROMAUNCE DE PROTHOLAUS, roys de Poille, par HUGHE DE CLIVELANDE, ou DE ROTELANDE, EN VERS, folio, **MS. on Vellum,** *with an ornamental initial and small Miniature at the beginning of the Protesilaus*

Written by John of Dorkingge about A.D. 1320

The author, a contemporary of the more famous Walter Map, is mentioned as Hugh of Cliveland at the end of the Hippomedon (the Chyld Ypomydon of Warton and the old balladists), and as Hugh of Rotelande at the beginning of the Protesilaus. He is described in Warton and elsewhere as Hugh de Rutland of Credenhill in Cornwall. His work is dedicated to Gilbert of Monmouth, at whose command he states that he translated it from Latin. Both these Chansons de Geste, in which old Greek names are fitted to a mediæval romance of chivalry, have a connection with the Graal legends, King Arthur being represented as reigning in France. They are excessively rare, although they must have been popular since an abridged English Version of the Ipomydon was printed by Wynken de Worde, and is quoted or embodied in various collections of early English Romances. There seems to be only one copy of the Hippomedon in English collections (in the Cottonian MSS. British Museum), and one of the Protesilaus in the Bibliotheque Nationale at Paris. I cannot find mention of any other copies than these, perfect or imperfect. About two leaves are wanting at the beginning of the above interesting MS. but there is apparently no other imperfection. The versification of the stories is easy and felicitous; the language is philologically curious and interesting.

——— these TWO MSS. in 1 vol. sm. folio, *russia, very neat*, £210.

35 MISSALE GALLICANUM, CUM CALENDARIO, stout sm. folio, **Splendid Illuminated Manuscript on Vellum,** *written by a French Scribe on* 465 *leaves* (10¼ *by* 7 *inches*). *A beautiful specimen of Calligraphy, with numerous Letters of gold and Capitals in various colours; decorated with two large Paintings* (*the Crucifixion and the Salvator Mundi*) *on a gold ground with Mosaics in colours* (*having at each of the four corners of each painting a small* MINIATURE) *and also ornamented with* 17 BORDERED INITIALS, *each historiated with a fine* MINIATURE PAINTING, *illustrating the lives of* CHRIST *and of the Saints, all* RICHLY ILLUMINATED IN GOLD AND COLOURS, *in the best French style; bound in the original oak boards, covered with red leather, and protected by early brass bosses and clasps*, £250.

Paris, about A.D. 1320

A beautiful specimen of early Art. The two large paintings are almost unique in their way; they form the crowning ornament of the MS. and give it a peculiar attractiveness. The "Salvator Mundi," which is a figure of Christ seated as divinity, in the *vesica piscis*, forming the ogival centre of a square picture (decorated in its corners with representations of the Evangelists and their Symbols) is a work of rare beauty; which can only have been accomplished by

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an artist who combined genius and skill with the fervour and earnestness of religious devotion.

The Kalendar is very full of names of French saints seldom met with; and the number of masses and offices in the Proprium Sanctorum is very interesting. There is a full service for Thomas à Becket's festival, including the hymns and music, and St. Louis has several pages devoted to his festival. From the entry of the name of St. Denis being in gold in the Calendar, and from various special reference to him towards the end of the volume, it may be concluded that the MS. was executed in the great Monastery of St. Denis near Paris.

The Prayer for the Pope follows after a long interval, the prayer for "nostro Rege," and that for the prelates. The words to be used by the parties in the Marriage-Service are given in French.

36 (CORPUS JURIS CANONICI) DECRETALES GREGORII IX, cum Glossa, large thick folio, **an extremely fine Manuscript upon Vellum**, with several hundred ILLUMINATED INITIAL CAPITALS, a large number of which contain **Beautiful Miniatures.** All the divisions of the columns and margins throughout the volume are profusely illustrated with GROTESQUE SUBJECTS OF THE MOST SINGULAR DESIGN AND ADMIRABLE EXECUTION, the whole in GOLD AND COLOURS. It is likewise richly rubricated with elaborate borders, in blue and red ink. *Bound in hog-skin, blind-tooled in the antique style, by John Clarke,* £60. *? Pisa, about* 1340

This very splendid old MS. is evidently of Italian execution, and is in admirable preservation, with the exception of two places, from which the capitals have been cut out.

Executed, as appears from the escutcheons borne by two warriors in mail, exquisitely painted at foot of the first page of book iii, for a member of the De' Rossi family of Pisa. An experienced art-connoisseur may be able to detect the artist—one of the successors of Giotto, and perhaps a rival of Andrea Orgagna and Simone Memmi—from his style.

Some hard-worked doctor, grown weary in lecturing, has written at the foot of one of the leaves

Regis magnifici Karoli lectorum amici

evidently yearning to quit Bologna or Pisa, and to fall beneath the enlightened patronage of Charles V. in Paris. This was about 1370.

37 ROMANT DE LA ROSE, PAR GUILLAUME DE LORRIS et JEAN DE MEUNG, small folio, **Illuminated Manuscript** ON VELLUM, written in double columns *on* 183 *leaves, with* 72 **Miniatures,** *heightened with gold, and numerous illuminated capitals, old red morocco extra, gilt edges, formerly in the library of Claude D'Urfé, Francis I.'s ambassador to the Council of Trent,* £180. *cir.* 1340

"Ce MS. a appartenu a Claude Durfé et vient de la Bibliotheque de l'Archevesque de Sens;" it afterwards passed into the Galitzin-Golownin and Perkins libraries. The volume may date from about the year 1340, as plainly appears from the character of the writing and the costume that is depicted in the miniatures. As a text, its readings are of prime merit, and the age of the

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MS. confers especial value upon it; for although the Roman de la Rose is frequently seen in collections of MSS., early ones are excessively rare. Of the many which are to be found in the Bibliothèque Nationale there are only two which equal or excel in age the codex that belonged to Claude D'Urfé; and one of these is imperfect. The numerous fifteenth century MSS. are nearly worthless, as texts of this great French allegorical poem; and although Méon's edition was based upon faithful and unwearied labours, it leaves a great deal to be desired. The best edition of the Romant de la Rose has yet to be printed. The curious miniatures form perhaps the most attractive features of the volume. They are in striking contrast to the uniform style, and the stereotyped designs that appear in most French MSS., even the very finest; there being something in them of a singular and unusual type. There is a depth and sombreness in the colours, quite unlike the ordinary style of French art; but by the variety of tones and tints a very rich effect is produced. These miniatures may also be looked upon as a complete repertory of historical Costume in the days of Philip of Valois.

On folio 36, obverse, the heading of the page is: "Ci commence Maistre Jehan de Meun sa partie."

37 [PASSION DE NOSTRE SEIGNEUR JESUS CHRIST, *en figures*] PRIERES A LA VIERGE, en Rime Française, avec d'autres pièces en prose, sm. folio, **Manuscript on Vellum**, *written on* 53 *leaves* (9¼ by 6½ *inches*), *of which* 24 *are ornamented with* 26 **remarkable Paintings** *of* OUR LORD'S PASSION *all executed in* **Grisaille**, *the aureoles only being depicted with gold, in the style subsequently adopted in the* BLOCK-BOOKS, *calf, gilt edges*, £120.

About A.D. 1350

A remarkable volume, whether we consider it as a series of extraordinary Paintings, or as an unknown work of early French poetic literature. The text is entirely devoted to the Virgin, and nearly all of it is in rhyme although not divided into separate lines. It commences as follows:—

Ave en qui sans nul nombre a
Tant de biens que nus nes nombra
Ne nulz ne les pourroit nombrer
Maria en qui se ombra
Le solail qui desaombra
Gracia ta grace est si crasse
Nous tous que Eve fist a ombrer
Dont ne nous pout desaombrer
Mais Dieu qui se vout aombrer
En qui du tout nous desombra
Mes ton filz nous vout descombrer
Que toutes les autres trespasse, etc.

38 WYCLIFFE'S ENGLISH TESTAMENT. THE NEW TESTAMENT TRANSLATED INTO ENGLISH BY JOHN WYCLIFFE, small folio, **fine perfect MS. on Vellum,** *being Codex S of Sir Frederick Madden's edition; bound in rough old calf and enclosed in a red leather bag, from the library of the late Thomas Banister*, £1000. *Written about* 1390

This precious Manuscript is the only perfect early codex of Wycliffe's work that can ever be offered for sale. It may be regarded as unique from many points of view. Of the seventeen genuine copies of Wycliffe's Testament which are known to exist, fourteen are in great public libraries, the fifteenth is in that of Lord Ashburnham, and the sixteenth is that of Sir Thomas Phillipps. Only eight of the sixteen are perfect, and amongst the imperfect ones is that of Sir Thos. Phillipps. Furthermore, only three copies are known of a date earlier than 1400, and of these three the Banister MS. is the only perfect one. And finally, so far as the prologues to some of the Epistles are concerned, it supplied

Y Queens Coll. Oxford MSS. 369.

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the only available text for Sir F. Madden's edition. Wearing so many titles of honour, the Banister MS. is a book which must form the central ornament in whatever library shall be graced with it.

Of the 170 MSS. that pass under Wycliffe's name, only the seventeen above mentioned have a right to bear it. They contain the New Testament, the translation of which he completed about 1380; most copies of which, on the judgment pronounced against him as a heretic in 1381, were destroyed or mutilated. The MSS. usually met with are copies of an independent and different version executed some thirty or forty years afterwards, the success of which caused the then existing codices of Wycliffe's genuine work to become still scarcer than before. Of the Old Testament there exist likewise two differing versions, the earlier of which was in similar manner effaced by the later; but Wycliffe had nothing to do with that part of the Bible. A MS. of the complete Bible recently changed hands at the price of a thousand guineas, but it was not Wycliffe's monumental work; only a fifteenth century copy of the commoner translation made after the death of the great protagonist.

Amongst the Egerton MSS. in the British Museum there is a Wycliffite Bible, which originally belonged to Humphrey Duke of Gloucester and bears his arms. This circumstance, taken in connection with the words "A vous me ly Gloucester," which are written on the first page of the Banister MS., seems to favour the supposition that we have here the autograph of the good Duke Humphrey, pledging himself to protect the then owner of the book. Wycliffe's New Testament was a perilous piece of property at that time, and only to be kept in secret; even then the holder strove to win assurance of protection from one more powerful than himself.

Prayer Books of the Fourteenth and Fifteenth Centuries.

Dutch and Low German.

29 PSALTERIUM, cum Canticis, Litania, Hymnis, Orationibus, etc. 16mo. **illuminated Manuscript on Vellum,** *by a Low German Scribe, having the Calendar ornamented with* **Miniatures** *of the* 12 *Signs of the Zodiac, and the Text with bordered capitals;* 12 *initial letters containing* **Miniatures** *executed in gold and colours in a style similar to Early English; with three larger* **Paintings,** *on a gold ground, of the Annunciation, Crucifixion and Descent of the Holy Ghost, prefixed to the text, red velvet, with clasps,* £25. *cir.* 1300

The heading inscribed above the Matins of our Lady is: "Dit ist unser Vrowen Metene," which is not a Flemish but a low German form, the language of which seems to belong to a district within the bishopric of Münster. The grotesque figures that usually surmount the large plain capitals are frequently remarkable for grim humour and quaint fancifulness of design.

40 PSALTERIUM DAVIDIS cum Calendario. Accedunt Cantica Biblica, Symbolum S. Athanasii, Litania et Preces, cum Musica, stout 12mo. **Manuscript on Vellum,** *written on* 266 *leaves* (5 *by* 3¾ *inches*), *and ornamented with* 11 **Miniatures** (2 *large and* 9 *small*)

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348 LYNDWOOD (Gul., A.D. 1422) PROVINCIALE, seu CONSTITUTIONES ANGLIÆ; continens Constitutiones XIV. Archiepisc. Cantuariens, viz., a Stephani Langtono usque ad H. Chichleium—Constitutiones Legatinae D. Othonis et D. Othoboni, cum Annotationibus Joannis de Athona; accesserunt Constitutiones Provinciales. Folio, *calf, best edition. Oxon.*, 1679 £1 11s 6d

349 MABILLON, *O.S.B.* (Jo.) ANNALES ORDINIS S. BENEDICTI, Occidentalium Monachorum Patriarchi. 6 vols, roy. folio, LARGE PAPER, *vellum very neat, fine copy. Lucae*, 1739 £7 17s 6d

350 MABILLON et GERMAIN, *O.S.B.* (Mich.) MUSEUM ITALICUM seu Collectio Veterum Scriptorum ex Bibliothecis Italicis: complectens; I. ITER ITALICUM Litterarium; Varia Patrum Opuscula et Vetera Monumenta, cum SACRAMENTARIO et PŒNITENTIALI Gallicano; II. ANTIQUOS LIBROS RITUALES S. Romanae Ecclesiae, cum Commentario praevio in Ordinem Romanum. 2 thick vols, 4to, *calf. Paris*, 1724—1689 £1 6s

351 MACEDO, *Ord. Min.* (Franc. a S. Augustino) CONCENTUS EUCHOLOGICUS Sanctae Matris Ecclesiæ in BREVIARIO et S. Augustini in Libris: adjuncta Harmonia Exercitiorum S. IGNATII et S. Augustini Ecclesiæ Doctoris. Folio, *vellum, fine frontispiece. Venet.*, 1668 £1 8s

Presentation copy from CARDINAL GOTTI, with his Autograph, and Bookplate with Arms.

352 MACKNIGHT (Jas. NEW LITERAL TRANSLATION of the APOSTOLICAL EPISTLES, *with Greek Text*, a Commentary and Notes. 6 vols, 8vo, *calf* (*Prize copy of R. Daly, Bishop of Cashel*). 1806 12s

353 MADRILIENSI (F. Alfonso) LIBELLUS AUREUS, De Vera Deo apte inserviendi, acced. Speculum Illustrium personarum. *dedicated to Ludov. Blosius.* 18mo, *calf. Lovanii,* [illegible] *silver clasp and corners, a great curiosity,* £21. SEC. XV

Written about A.D. 1460, probably in Utrecht, as we may judge from the name of St. Odolf in the Calendar, 12 June. The woodcuts, which however have been so painted over that only the first illustration (St. Sebastian's Martyrdom) is at once patent as an engraving, must have been amongst the earliest illustrative productions of the Art. They were inserted in the book not many years after it was written. They have no xylographic inscriptions.

English.

42 HORÆ BEATÆ MARIÆ VIRGINIS SECUNDUM USUM SARUM, cum Calendario, sm. 4to. **Illuminated Manuscript on Vellum,** *written on* 118 *leaves* (6½ *by* 4¾ *inches*) *by an English Scribe; ornamented with* 11 *large* **Initials,** 9 *of which are historiated with fine* **Miniatures** *illustrating the life of* OUR SAVIOUR, *and numerous Capitals illuminated in gold and colours, old calf, gilt edges,* £50. *About* A.D. 1320

In the Calendar the name of St. Thomas of Canterbury is obliterated, but the Service for his festival still remains in the text. The whole volume is a rich and valuable monument of Early English Art.

MSS. of this kind distinctively belonging to the Sarum use of the English Church, are amongst the rarest which occur for sale. Moreover, all the Salisbury Horæ do not contain the Service for Thomas à Becket's day: in the present MS. it is found, while that of the Apostle Thomas is omitted. The words of the Antiphon are—

Tu per Thomæ sanguinem quem pro te impendit
Fac nos Christe scandere quo Thomas ascendit.

The two most recent saints recorded in the Calendar are Edmund Rich, who died in 1242, and Richard Bishop of Chichester, who died 1255, and was canonized before 1264.

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366 *MANUSCRIPT.* — PSALTERIUM DAVIDIS PRECES ECCLESIÆ et CALENDARIUM Saec. XIV

Manuscript on vellum, of an English Scribe, beautifully executed on 197 *folios, size* 6½ *by* 3¾ *inches, ornamented with eleven large illuminated Initials with borders, and* 200 *smaller Initials all in* GOLD AND COLOURS, *besides a vast number of smaller capitals decorated, etc., all in perfect order and most distinctly written, in old calf binding, with Arms of an old English Family on the side* £6 10s

A most interesting manuscript; the fly-leaves of which contain a pedigree commencing with John Wadham Father of the Founder of Wadham College, and ending with "William Baynton, of Chedlington, and of Gray's Inn . . . . and present owner of this MS." Amongst the descendants was "Katherine Hammon, m. John Latton, Esq., from whom descended Wm. Latton, who owned this MS., and whose Arms are on the cover."

367 *MANUSCRIPT.*—EVANGELIA, ARGUMENTA ET ANNOTATIONES in Evangelistas. Saec. XIV.

A MANUSCRIPT ON VELLUM *of very fine early English execution in the Roman Character of the fourteenth or possibly the thirteenth century—size* 6 *by* 4¾ *inches—on* 128 *leaves, fine vellum, with the original gilt edges, bound in green velvet* £5 15s 6d

This a fine, interesting, and really early manuscript, undoubted the work of an English scribe.

368 ENGLISH MANUSCRIPT.—THE TEN HEESTS OF GOD—CRIST SEIY WHO SR. LOVEY HE SHAL KEPE HIS COMMANDEMENTES.—OF CHASTITYE, Myrrour of Maidens, etc. Saec. XIV.

Interesting English Manuscript on vellum, on 138 *folios—size* 6⅜ *by* 4¾ *inches—closely written on both sides, and bound in morocco* £4 14s 6d

A first leaf is probably wanting, as the manuscript commences in the middle of the Commentary on the FIRST HEESTE (*or Commandment*) OF GOD. The other portions of the volume consists of some disquisitions or treatises as above, etc.

Prayer Books of the Fourteenth and Fifteenth Centuries.

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40 PSALTERIUM DAVIDIS cum Calendario. Accedunt Cantica Biblica, Symbolum S. Athanasii, Litania et Preces, cum Musica, stout 12mo. **Manuscript on Vellum,** *written on* 266 *leaves* (5 *by* 3¾ *inches*), *and ornamented with* 11 **Miniatures** (2 *large and* 9 *small*)

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in colours heightened with gold, purple mor. gilt edges, with chased gilt silver clasp, £48. *About* A.D. 1420

A MOST IMPORTANT AND INVALUABLE MONUMENT OF XYLOGRAPHY, the Miniatures being coloured upon rude woodcuts, and thus affording one of the earliest known examples of that conjunction of the xylographic art with MS., which doubtless led up to the production of the block books.

The first woodcut bears the inscription, "Ave Maria." From the character of the handwriting in the book, from the name of St. Lütger or Liudger in the Calendar, the prominence given to that of St. Gotthard in the Calendar and Litany, and from some obliterated prayers in a Westphalian dialect at the end, in a fifteenth century hand, of which several words are still visible, it is evident that the volume was produced in North Germany. This establishes an important fact in the History of the Origin of Printing, since it proves that Xylography existed on the borders of the Low Countries at the beginning of the fifteenth century. A valuable addition to our knowledge on the subject is thus obtained, as most sound critics have hitherto assigned all such productions, when so ancient as the above MS., to South Germany.

41 HORÆ. Hier beghynē Onser lieu Vrouwē Getidē in Duytschē, 12mo. **Manuscript on Vellum,** *with illuminated borders and initials, ornamented with* **3 very early Woodcuts,** *painted in gold and colours in imitation of genuine miniatures, red velvet, gilt edges, with engraved silver clasp and corners, a great curiosity*, £21. SEC. XV

Written about A.D. 1460, probably in Utrecht, as we may judge from the name of St. Odolf in the Calendar, 12 June. The woodcuts, which however have been so painted over that only the first illustration (St. Sebastian's Martyrdom) is at once patent as an engraving, must have been amongst the earliest illustrative productions of the Art. They were inserted in the book not many years after it was written. They have no xylographic inscriptions.

English.

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The two most recent saints recorded in the Calendar are Edmund Rich, who died in 1242, and Richard Bishop of Chichester, who died 1255, and was canonized before 1264.

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43 PSALTERIUM DAVIDIS cum Canticis, Symbolo S. Athanasii, Litania, Precibus, etc. cumque Calendario, folio, **splendid Manuscript on Vellum,** *written in a large and very fine style of calligraphy by an English scribe about the beginning of the XVth century, with numerous initial and capital letters, borders finely illuminated in gold and colours, morocco extra, gilt edges,* £50. *cir.* 1400

The Calendar of this splendid Manuscript includes the names of St. Chad, St. David, St. Winifred, St. John of Beverley, St. Wulstan, St. Swithin, St. Erckenwald, St. Edith, and appears to have been written probably in either the diocese of York or that of Lincoln. The feast of St. Hugh of Lincoln appears as a *duplex*. The book belonged to the Derby, Odyham, and Welles Families, in succession between 1440 and 1520. The Calendar contains various entries relating to them, *e g.* Obiit Edwardus Welles An. dñi 1514 and he lyes in saynt mary butholfe church; Obitus Margarete Derby, A. 1449; natus Wyllūs Odyham, 1501; Obytus Johis Vankelly, A. 1441; Obitus Johis Derby de London, 1479; Obitus Johne Derby de Rading A. 1460; Obitus Johis Derby Aldermāni A. 1481; Obitus Will. Derby de Rading A. 1437; Obitus Radulphi Silkstone A. 1434; Obitus Elie Derby 1455; Nativitas Elysabethe Odyham A. 1498; and numerous similar entries. Prefixed are some diagrams, circles of Winds, etc. with explanations in English, in two places of which the Anglo-Saxon letter *thorn* is used for the *th*. These preliminary pieces were added in 1431, as appears by the date attached to the diagram for finding the Dominical Letter. At the end is a Modus Confitendi, followed by various Benedictiones, and an Inventory (in English) of Church furniture, commencing "*Furst a masse book.*" This is preceded by a curious list of battles that had taken place in the Wars of the Roses between 1450 and 1471.

44 HORE BEATE MARIE VGINIS secundum consuetudinem Anglie, cum Officiis variis, etc. sm. 4to. **beautiful illuminated MS., with 37 superb Borders and Miniatures,** *the borders exhibiting flowers, fruits, animals, grotesque and human figures, painted on a ground of pale gold, bound in old calf,* £50.

About A.D. 1440

A most unusual and magnificent example of English Art. Amongst the miniatured borders four are especially remarkable. The first represents an English landscape; a knight and a monk, both on horseback, are just entering into a greenwood, and the former points to a monumental crucifix with side figures erected just at the outskirt of the thicket on their left. [This monument may have been actually existent at the time]. Another represents the Death of Mary Magdalen in the solitude, with angels bearing her soul to heaven. Another is a hunting scene: deer started, the huntsman on foot blowing his horn, a knight on horseback about to follow, and a couple of lovers seated in the shade. The last shows in the middle two lovers speaking together, while Death as a skeleton bearing a coffin on his shoulder and brandishing his dart, rushes on them from behind. At the foot Death lies in the coffin, with his hand stretched out touching a scroll.

Becket's name is obliterated in the calendar, and defaced in the rubric of the Commemoration Service, but the prayers are uninjured, except that the end is cut away. There are three or four other leaves cut out in the volume also.

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Flemish.

45 HORÆ B. V. M. sm. 4to. **illuminated MS. on 186 leaves of fine Vellum,** *in fine and perfect condition, with eleven* **Miniatures** *by a Flemish artist, innumerable initial letters in gold and colours, and nearly every page illuminated with delicately drawn scroll ornaments down the margin, in an ancient olive morocco binding, with a cipher composed of a triangle and 3 circles interlaced,* £36. *cir.* A.D. 1450

A favourable specimen of Flemish art, glowing perhaps too vividly with gold and bright colours, but exhibiting considerable skill in the drawing of figures and the disposition of draperies.

The Calendar and the headings are in rude French. The topographical origin of the volume is ascertained by the language, and by the names of S. Walri, April 1 [Walericus, or St. Valery of Ponthieu]; S. Ghuillain [Guislain of Hainault]; and S. Piat [of Tournay]. Besides these, there are SS. Omer, Aubin, Bertin, Lambert, Offran [Wulfran], Quentin. We find such curious spellings as Magriete for Marguerite, and Bietremien for Barthélemi.

46 HEURES GOTIQUES, sm. 4to. **illuminated Manuscript on Vellum,** 160 *leaves, with seven large and several small* **Miniatures,** *a profusion of capital letters, and every page illuminated with borders painted in gold and colours, bound in red morocco, gilt edges, by Pasdeloup,* £28. *? Tournay, about* 1450-60

The Calendar and the Rubrics are in Walloonish French, but there are no French prayers in the volume. The MS. has been in the hands of several noble possessors since the year 1577, when it belonged to the Saingénois family. The notes of various owners are found on the fly-leaves.

The prominence assigned to St. Piat in the Calendar and Litany enables us to refer the MS. to Tournay or its vicinity. It was written after the canonisation of Bernardin of Sienna.

47 HORÆ B. V. M., sm. 4to. **illuminated Manuscript on Vellum,** *with Calendar and Rubrics in French, written on* 109 *leaves* (7⅛ *by* 5¼ *inches*), *finely decorated with numerous Capitals and* 17 **beautiful Miniatures** (13 *large and* 4 *small*) *in very elegant* BORDERS (*composed of Flowers, Birds, Insects, Architecture, Angels and Nondescripts*), *having in the fourth an Angel bearing a shield,* azure, *in which are the initials* L G *interlaced* or. *Four of the other Borders represent Peasants dancing, a Dragon pursuing Children, Boys playing with a Sphinx, and Death slaying a Sleeper. In beautiful condition, calf,* £26. 5*s*

Probably written in French Flanders, about A.D. 1500

The last miniature in this volume, printed at the head of the "Oroison a nre Seigneur," and representing Christ enthroned, before whom a Lady is kneel-

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ing, evidently contains a portrait in the latter figure. Wearing a black hood which sets off the bright fairness of her face, with a golden rosary hanging from her clasped fingers, and a large Prayer-book under her arm, she makes a most characteristic picture.

French.

48 HORÆ B. V. M. (secundum usum Gallicanum,) 12mo. **illuminated MS.** *on* **vellum,** *with* 20 *exquisite* **Miniatures,** *elegant borders of the ivy-leaf pattern, on some of which appear grotesque figures, old calf, in a morocco case,* £40. (*? Soissons, circ.* 1370)

This little Manuscript, wanting a couple of leaves as it does, stands in artistic value above most accessible examples of the kind. It is less showy and brilliant, but superior in real merit to even the costliest articles that are usually met with. For grace of design and natural truth, we might especially instance the picture in which the Virgin in bed is giving suck to the new-born Christ; the Adoration of the three Kings; the presentation of the child at the altar; the scene of the Massacre of Innocents in which a mother, fallen upon her knee, tries to save her bleeding infant from the soldier who clutches her by the arm and is about to strike a second time, while Herod is seen, with outstretched hand, bidding the warrior to slay; and an admirably grouped picture shewing the Betrayal of Christ.

The book itself has further interest as belonging to an unusual and local type of the Livres d'Heures. Two entries in the Calendar;—"Sanctus Marcus *de Suesione,*" on the 7 October, and "Sanctus Germanus *de Pratis,*" on the 27 May, are not found in this form in any other Book of Hours, from which I would attribute the execution of the volume either to Paris, or more probably to Soissons. In the border of the miniature of the Annunciation there is a kneeling figure, with an escutcheon, which may be described as *de gueules à la bande d'or; en chef, une merlette.* The house of Du Deffand in Nivernois had a similar coat of arms, at least for the design but the colours differed: the shield being *argent,* the band and merlette, *sable.*

49 HORÆ B. V. M. (secundum consuetudinem Armoricæ), sm. 8vo. *fine illuminated MS. on vellum, with* 13 **Miniatures,** *on gold and diapered grounds, ivy-leaf borders, and hundreds of gilt and painted letters, bound in calf, with silver clasp, in beautiful preservation,* £30.

Brittany, about A.D. 1380-90

The names of St. Yves, St. Tudgual and St. Corentin, are sufficient to mark this book as having been illuminated in Brittany, perhaps in Rennes. Besides the entry in gold letters in the Calendar, of St. Yves' name, and its appearance also in the Litany, there is a special service for his day in the *Proprium Sanctorum.* He is remarkable as the only lawyer who was ever made a saint. He died in 1303, and was canonized in 1347.

The Calendar, rubrics, and some of the prayers are in French.

50 HORÆ BEATÆ MARIÆ VIRGINIS, 12mo. *beautiful* **illuminated MS. on Vellum,** *with slender ivy-leaf borders and* 17 **Miniatures** *in the style called* **Camaieu-gris,** *the figures painted and shaded in grisaille on coloured backgrounds, by which a striking and remarkable effect is produced, bound in ancient*

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morocco, rebacked, the sides covered with gold tooling, in which appear the limaçon, the pot-au-feu, and the monograms, PP, BB, DD, and MM, *each encircled by S fermé,* £80. *? Meaux, about* 1390

The last twenty-five leaves are entirely in French, in a style of language which offers more than the usual crop of linguistic peculiarities—many of them to be explained not merely by the age of the MS., but by reference to some singular dialectal forms. There is a leaf missing near the end, but it cannot have borne any illumination.

The entry in the Calendar in golden letters, and in the Litany, of the name of Sainctin, Bishop of Meaux, points out the diocese in which the MS. was executed. The miniatures are remarkable for their artistic beauty.

51 HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario, sm. 8vo. **illuminated Manuscript on vellum,** *written on* 235 *pages,* (7 *by* 4¾ *inches,*) *by a French Scribe, and decorated with* 19 INITIALS, *numerous* CAPITALS, 9 **Miniatures** *on diapered grounds and ivy-leaf* BORDERS *richly illuminated in gold and colours, purple velvet, gilt edges,* £36. (*? Paris, about* A.D. 1400)

The Calendar, the "Quinze Joyes de Nostre Dame," and "les Cinq Requestes de Nostre Seigneur," are in French. The MS. is not one of those showy pieces of work which dazzle with gold and decoration; but is an elegant specimen of pure French work, chaste in style, and sober though tasteful in its ornament and general character. From the fulness of the Calendar, which comprises numerous saints venerated all across the north of France from Brittany to Flanders, we may conjecture that this MS. was executed in Paris.

52 HORÆ BEATÆ MARIÆ VIRGINIS cum Calendario, sm. 8vo. *illuminated* **Manuscript on Vellum,** *with the Calendar, rubrics, and several prayers and hymns in French, numerous* CAPITAL LETTERS, BORDERS, *and* 15 **fine Miniatures,** *finely illuminated in gold and colours, black morocco, gilt edges,* £32.

(*? Sens, about* 1400)

Attributed to Sens because of the prominence given to St. Lupus' feast. His name appears in the Calendar in gold letters, and amongst the special services the offices for his day are given. Some of the miniatures are remarkably beautiful, and the chequered backgrounds are exquisitely finished. Two of the miniatures contain the portrait of a lady. Beyond the usual prayers, several pages at the end are given to Hymns to the Virgin and the Trinity in French rhyme.

53 OFFICE DE NOTRE DAME, *en Latin,* avec Calendrier, smallest 4to. **illuminated Manuscript on Vellum,** *written by a French Scribe on* 147 *leaves,* (7 *by* 4 *inches*) *and ornamented with* 11 *beautiful* **Miniatures** *within elegant ivy-leaf borders, silk linings, gilt edges, by Derome, in case,* £45. (*? Rheims, about* 1410)

By the binder this MS. was lettered as of the tenth century, but the error is obvious. Some of the miniatures have diaper-work backgrounds, others burnished

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gold and silver. The latter are very remarkable and unusual. The faces are finished with great care and delicacy; and altogether in the pure taste of its border-ornamentation, and the masterly execution of the paintings, this MS. is one of the best examples of the Parisian school that I possess. The Quinze Joves and Cinq Requestes are as usual in French; and there are besides several prayers in the same language, and French Hymns which give quite a special character to the volume. As a specimen of the Hymns to the Virgin, the first few lines are here given:—

Royne du ciel glorieuse
Fille et mere de dieu precieuse
Je vien a toy mercy crier
Car tu yes la plus eureuse
Que nulz cuers puisse requerir, &c.

The names of the Abbot Basolus and the Archbishop Thierry, of Rheims, fix the locality to which the MS. must be assigned.

54 HORÆ BEATÆ MARIÆ VIRGINIS, secundum Usum Romanum, cum Calendario, sm. 8vo. **illuminated Manuscript on Vellum,** *written by a French Scribe on* 196 *leaves* (6 *by* 4½ *inches*) *and decorated with* 5 *large and* 12 *small* **Miniatures,** 30 *fine Borders,* 25 *Initials, and numerous Capitals, richly illuminated in gold and colours, blue velvet, gilt edges,* £20. (? *Limoges, about* 1420)

The Calendar is very bare; but the Litany includes with many other saints, the name of St. Arigius, Abbot of St. Yrieix near Limoges; which is not found in any other Book of Hours in the present collection, and therefore is of value as indicating the region in which the MS. was executed. The borders exhibit the elegant pattern of flowers and leaves, in which blue relieved with white is a distinguishing colour, usually met with in English MSS. of the time.

55 HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario, sm. 4to. **illuminated Manuscript on Vellum,** *written on* 198 *leaves,* (6⅝ *by* 5 *inches*), *and ornamented in a very unusual style, the Calendar with* 24 *curious pen and ink sketches and the Services with* 12 **Miniatures** *in* **Grisaille,** *heightened in gold and colours, each page being resplendent with gold ivy-leaf borders, capitals and terminals richly illuminated in gold and colours, russia, gilt edges,* £50. *about* A.D. 1420

A fine Specimen of early Art in France, with Calendar, Rubrics and several of the Prayers in French. The decoration of the Calendar, the general taste of the book, is different to any other Book of Hours in the present collection, and is certainly the work of no ordinary artist.

56 MISSALE AD USUM ECCLESIÆ LINGONENSIS, sm. folio, **illuminated Manuscript on Vellum,** *with numerous capitals, and* 15 **Miniatures,** *executed in gold and colours, old French blue morocco, gilt edges,* £36. *Langres, about* A.D. 1440

Apparently executed at Langres, to judge from the special commemoration of St. Dizier or Desiderius, Bishop of Langres.

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57 BREVIARIUM ROMANUM, stout sm. 4to. *richly* **illuminated Manuscript on Vellum,** *with* 42 *large* **Miniatures,** *and numberless illuminated borders and initial letters, bound in russia,* £40. *? Bourges, about* 1440

This is in perfect preservation, and dazzling with illumination of that broad kind which we expect to find in the books produced in Northern France. The name of St. Guillermus in the Litany, given after that of St. Louis, seems however to shew that the MS. was executed in Berry. The escutcheon of the noble family for which it was done, is painted on the first leaf, dimidiated gold and ermine with a shield gold and azure surrounded by four merlets on the gold field; a spearhead, azure, bloody at the point, on the field of ermine; the escutcheon surmounted by a sun. Some grotesque fancies are seen in the illuminations, such as a Confessor chaining up the fiend, a monkey about to fight a duel with a devil, and evidently confounded by the likeness to himself of his antagonist.

58 HORÆ BEATÆ MARIÆ VIRGINIS IN USUM ROMANUM, cum Calendario, sm. 8vo. **illuminated Manuscript on Vellum,** *beautifully written on* 140 *leaves,* (6½ *by* 4½ *inches*) *and ornamented with* 4 **Miniatures, exquisitely executed in Grisaille,** *heightened with gold,* 4 *floreated* BORDERS *and* 12 INITIALS *finely illuminated in gold and colours, vellum,* £30.

? Lisieux, about 1440

A most excellent example of this rare and elegant style of miniature painting. There is not a large amount of it, but what there is is of singular charm. The borders and initials are excellent, but the grisaille work is of finished and unsurpassable beauty.

The names of SS. Tudgual, Ives, Sampson, Brieux, Corentin, point to a Breton origin. The special description, however, of the first as Bishop of Lisieux, may be taken as an argument that the MS. was executed there. Besides this, an entry in the calendar of "S. Michael de Monte Gargo." gives an additional testimony for Normandy.

59 HORÆ B. V. M. sm. 4to. EXQUISITE **Manuscript upon Vellum,** *illuminated for a member of the house of Maugiron in Dauphiné, with* 12 *beautiful* **Miniatures** *size of full page, within elaborate borders of flowers, and a profusion of initials, all of the finest painting in gold and colours by a French artist, in a high state of preservation, the coats of arms of the Maugiron and Boissat families in Dauphiné painted in the borders of the miniature representing "Maria kneeling before the Saviour," old English blue morocco, gilt borders and ornaments on the sides, gilt edges, lettered on the back in English* "MASS BOOK," *from the Library of the Marquis of Hastings,* £80. *? Vienne, about* A. D. 1450

The Calendar and some of the Rubrics are in French.

60 HORÆ B. V. M., sm. 4to. a richly **illuminated Manuscript on Vellum** *with the Calendar and headings in*

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French, 10 *large* **Miniatures** *painted on the favourite chequer-pattern background of gold and colours*, EVERY PAGE EMBELLISHED WITH A BORDER *of flowers and gold, smooth blue morocco, gilt edges, lettered on the back*, "Missale," £21. *About* A.D. 1450

Written somewhere in the East or North-east of France.

61 HORÆ BEATÆ MARIÆ VIRGINIS, sm. 4to. **beautiful Manuscript on Vellum,** 46 *large and small* **Miniatures,** *most of them painted on a ground of the chess-board pattern, every page decorated with a border, in remarkably fine preservation, being as brilliant and clear throughout as though written yesterday, bound in velvet, and enclosed in a black morocco case*, £120.

? *Troyes, about* 1450

The Calendar, the Fifteen joys, and the Seven Supplications, are in French. The first page has an armorial emblazonment, bearing two shields, one of them *gules* with two stars *or*, and a crescent *argent*, the other being the same dimidiated, the new half *azure* with a cock *or*. On the helmet above is written the name *Guillermus*. There are several memoranda on the fly-leaves concerning members of the Lignage and Chatillon families during the seventeenth century from its very commencement. On the last page appears the following note:—"Le 31 Janv. 1727, Monsieur de Corvisier m'a donné ce livre à condition qu'il luy sera rendu après ma mort ce que j'ordonne estre exécuté. Marie Madelaine Morel."

62 HORÆ BEATÆ MARIÆ VIRGINIS, secundum Usum Curie Romane Ecclesie, cum Calendario, sm. 8vo. **illuminated Manuscript on Vellum,** *with floreated borders, initial and capital letters, finely illuminated in gold and colours, and richly ornamented with* **24 Miniatures** (14 *large and* 10 *small*) **in Grisaille,** *heightened with colours and gold, green velvet, gilt edges*, £25. *About* 1460

Written probably in Eastern France, after the year 1444, when St. Bernardine of Sienna died. His name appears in the Litany next after that of St. Louis.

63 HORÆ BEATÆ MARIÆ VIRGINIS, cum Calendario, 8vo. BEAUTIFUL MANUSCRIPT ON **Vellum,** *ornamented with richly designed* BORDERS, INITIAL LETTERS, CAPITALS, **17 Miniatures** *(seven of which are very large), and the Signs of the Zodiac for the Calendar, all exquisitely illuminated in gold and colours, red morocco extra, gilt edges*, £42. *Chartres, about* 1460

This MS. which may rank as one of the best productions of French art, was executed in the diocese of Chartres, probably during the first half or towards the middle of the fifteenth century. The locality of its origin is indicated by the names in the Calendar of SS. Chéron, Aignan, Lubin, Soulenne, and others, but

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especially by the entry, opposite 17th of October, of "la dedicacion notre dame de Chrs." The Calendar is in French, but there are no French prayers in the text.

The larger miniatures which occupy entire pages, painted with heavy borders to resemble the frames of pictures, are exquisitely finished and shaded. Most of them are done in that beautiful Camaieu style, in which brown or blue shading and gold lights form the principal feature. The subjects which are best treated, are, Christ in the Manger, the Angel summoning the three Shepherds from prayer, the Assumption of the Virgin, and Bathsheba in her Bath.

64 DIURNA OFFICIA ECCLESIÆ ROMANÆ, cum Calendario, 16mo. **illuminated MS. on Vellum,** *elegantly written in a minute Roman character, with* **40 beautiful Miniatures,** 12 *of them being full-page size, the others small, but painted with equal care, bound in old French calf, with the arms of the celebrated Cardinal de Bérulle,* £40. *? Paris, about* 1530

An exquisite specimen of Renaissance Illumination, executed, as we may conjecture from the commemoration-services and miniatures of St. Roch, St. Denys, and St. Genevieve, in Paris. It has been described as the Offices of Cardinal de Bérulle, but the little volume was certainly written before his time. Its present binding, which bears his arms, is not older than 1750; but there can be little reason to deny that the book had been in his possession, and preserved in his family until it needed rebinding. A few of the rubrics are in French.

Italian.

65 MOROSINI MISSAL. ORDO MISSALIS SECUNDUM CONSUETUDINEM ROMANÆ CURIÆ, cum Calendario, sm. 4to. **Sumptuous Manuscript on Vellum, illuminated** *by an Italian Miniature on* 291 *leaves* (8½ *by* 6 *inches*) *and decorated with* 5 **Miniatures,** *with elegant* BORDERS; *and* 19 INITIALS *with Part Borders, richly illuminated in gold and colours, besides several hundred Capitals, alternately in gold and colours, morocco super extra, gilt edges, blind tooled in the old style by Hayday,* £75. *? Rome, about A.D.* 1420

This beautiful Manuscript appears to have been executed for Cardinal Pietro Morosini (who died in 1424) as there is a cypher (an interlaced P.M.) with Cardinal's Hat, painted in the first beautiful border, and no other Cardinal of the Century bore the same initials. The full-page paintings of the Crucifixion, the Service of the Mass, and the Penitence of David, are examples of Italian art of the best kind.

66 HORÆ B. V. M., 16mo. *beautiful* **illuminated MS. on Vellum,** *with* 14 *finely executed* **Miniatures,** *full page size, besides smaller ones, and elegant borders, by an* ITALIAN *artist, bound in red velvet, and enclosed in an olive morocco case, by Bedford,* £30.

? Milan, about 1440

St. Bernardin does not appear, either in the Calendar or the Litany. The

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name of St. Ambrose is written in gold in the Calendar. This is a charming little MS.; the miniatures, which retain the freshness and brightness of their colouring, being remarkably pretty and elegant.

67 OFFICIUM BEATÆ MARIÆ VIRGINIS secundum Usum Curiæ Romanæ Ecclesiæ, cum Calendario, 16mo. MANUSCRIPT ON VELLUM (*the Rubrics and a few prayers in Italian*), *with* BORDERS, CAPITALS, *and* 28 *elegant* MINIATURES, *richly illuminated in gold and colours by an* ITALIAN MINIATORE, *purple velvet, gilt edges*, £25. *? Florence, about* 1450

The beautiful miniature prefixed to the Burial Service represents the entombment of the Three Holy Kings at Cologne, by Frederick Barbarossa. The foremost of the crowned figures wears a red beard, and seems to be addressing a cleric who may represent the Archbishop Reinhold to whom the Emperor transferred the relics. The Rhine, with hills and castles on its bank, is in the background. The date may be conjectured from the entry of St. Bernardin of Siena, who died in 1444. The office of Saint Ludovicus, Bishop of Toulouse, but buried at Marseilles, is in the *Proprium Sanctorum;* which might be an argument for the Neapolitan origin of the MS., that Saint being claimed by Naples as well as Provence. There is an escutcheon on one of the leaves: a shield parted in half, the right *gules*, with three bars *argent*, the left *gules*, two pales *argent*.

68 OFFICIUM BEATÆ MARIÆ VIRGINIS secundum Curiam Romanam, cum Calendario, 16mo. **illuminated Manuscript on Vellum,** *by an Italian Scribe, ornamented with* **16 exquisite Miniatures** *and borders of great beauty by an artist of the School of Padua, green morocco, joints, gilt gauffré edges*, £50.

? Padua, about 1480

A very beautiful example of Italian art, worthy of being attributed to the hand of a great master. The first page of text, representing the Adoration of the Magi, is a fine picture surrounded by an architectural border, in which gems, medallions, and other ornaments are set; the other miniatures are figures of Saints executed with marvellous skill. The faces of St. Jerome and King David are masterpieces of portraiture and expression.

69 HORÆ BEATÆ MARIÆ VIRGINIS secundum consuetudinem Romanæ Curiæ, cum Calendario. 16mo. **illuminated Manuscript on Vellum,** *with* 15 *fine* **Miniatures** *and Borders, illuminated in gold and colours, blue morocco, joints, silk linings, gilt edges, by Chilliat*, £25. *About A.D.* 1480

This was considered by Sir W. Tite to be one of the chief gems of his collection. The richness and harmony of the colouring are very attractive. Amongst the miniatures is a picture of St. Roch pointing to the spot on his thigh, the mark of the plague against which he was always invoked as protector.

70 OFFICIUM BEATÆ VIRGINIS MARIÆ secundum Consuetudinem Curiæ Romanæ, 16mo. **illuminated Manuscript on Vellum,** *beautifully written by a*

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Florentine Scribe, several pages written in gold on crimson and blue grounds, illuminated capitals, borders, and 11 *superb* **Miniatures,** CHEFS-D'ŒUVRE *of their kind, and evidently done by a master hand, bound in blue velvet, gilt edges, from Sir Thomas Gage's library,* £100. *? Florence, about* 1490-1500

One of the most exquisite productions of the best period of Italian Art. Amongst illuminated Missals and Books of Hours, this little gem of Italian art must take the very highest rank. Such an example is not easily met with. Some of the pages are written in letters of gold upon a rich lustrous crimson ground; and amongst the border ornaments there are portraits and white busts that seem to be executed after ancient Roman sculptures of the Emperors. This volume is a marvellous specimen of what could be accomplished for the pleasure of some wealthy Prince in the early days of the Renaissance, when everything that genius could devise was lavished to adorn the luxuries of the great. An escutcheon painted at foot of the first two miniatures is as follows: *or*, with a voided bend, counter-embattled, *azure*, a star of the same in chief and point.

71 PSALMORUM LIBER secundum Usum Monachorum Sancti Michaelis Montis Oliveti Ordinis S. Benedicti, sm. 4to. **illuminated Manuscript on Vellum,** *by an Italian Scribe, with over* 30 *delicious* **Borders and Miniatures,** *and numerous initial letters, finely illuminated in gold and colours, from the Duke of Roxburghe's library, in an olive morocco case,* £300.

Val d'Acona, near Siena, about 1490

A chef-d'œuvre of the most exquisite beauty. The finest specimens of French execution are not worthy to take a place even far beneath it; and indeed the Italian schools have produced few works of art to rival this MS. In each of the miniatures there is a background, in which the glorious beauty of the Italian sky and landscape is vividly empictured. The figures are small but marvellously fine in drawing, colouring, and perspective; the decorative borders are at once rich and pure in taste; and the *tout ensemble* forces even upon the dullest capacity a recognition that work like this could only have been executed by a master-hand, in the very home of Art.

The MS. was probably painted and written for a chief of the order, who may be traced by means of the heraldic emblems that occur in the borders. These are: *azure*, a chevronel between three fleurs de lis, *or*; and a shield *azure* with a bend, *gules*, charged with three letters *d*, *or*.

72 PSALTERIUM DAVIDIS CUM HYMNIS VARIIS (cviii) thick small 4to. *beautiful* **Manuscript on Vellum,** *by an* ITALIAN SCRIBE, *richly* **illuminated** *in gold and colours, the reverse of the first leaf exhibiting the intitulation:* Incipit Liber Psalmorum, *&c. in letters of gold on an azure ground, above and beneath which are winged boys supporting escutcheons, surrounded by laurel wreaths, on which are depicted armorial bearings very similar to those of the* MEDICI *family* (9 Torteaux)

The Psalms commence on the next page in letters of

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gold, also on an azure ground, beneath a Miniature of David kneeling in a rich landscape, and playing on a Psaltery, his gaze fixed on the clouds in which appears the Almighty bearing a cross with Christ crucified. The elegant border of this page is composed of exceedingly rich ITALIAN ARABESQUES of gold and colours, in which the armorial bearings are also repeated. In this border are also exhibited **8 fine Miniatures** (the Annunciation, 5 small half-lengths of figures of the Prophets, each holding a scroll with a prophecy concerning Christ; Joseph and Mary kneeling with the infant Jesus, and a very elaborate painting of the Day of Judgment). The margins of these pages in letters of gold are painted green, and ornamented with burning branches in gold and red.

The Psalms are divided into 7 Nocturns, at the commencement of each having an elegant border formed of flowers, birds, infants, and golden studs. The volume is further decorated with innumerable capitals alternately in gold and colour. The numerous large initials are also in gold ornamented with burning branches, which no doubt formed the device of the owner.

Old French blue morocco, gilt edges, the back full gilt and ornamented with armorial hearings (a fox passant, a French regal crown between 2 mullets in chief), *in an olive morocco case*, £275. *About A.D.* 1500

Attributed by a competent authority to Sinibaldo of Perugia (a scholar of Pietro Perugino) who was painting at Gubbio near Urbino towards the year 1520.

Spanish.

73 OFFICIUM BEATÆ MARIÆ VIRGINIS SECUNDUM CURIAM ROMANAM, cum Calendario, sm. 8vo. **Illuminated Manuscript on Vellum,** *written on* 205 *leaves* (6 *by* 4⅝ *inches*) *by a Catalan Scribe, and decorated with* 9 *splendidly coloured* **Miniatures** *within elegant floreated* BORDERS *(one unfinished having merely the outline sketched and the border line gilt), several delicately pencilled* BORDERS *displaying Quadrupeds, Birds and Insects exquisitely delineated, and numerous* INITIAL LETTERS, *all beautifully illuminated in gold and colours, red*

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morocco extra, broad borders of gold, gilt edges, £85.
? Barcelona, about A.D. 1460-70

The rarity of works exhibiting Spanish Art in Illumination is too well known to require any comment. The Catalan inscriptions, "Diu se lo dimarts sanct, (It is said on Shrove Tuesday,) on fol. 169, "Dimecres sant," (Ash-Wednesday) on fol. 182, and Divendres sant (Good Friday) on fol. 195, are convincing proofs of this Manuscript having been executed in Spain. Three of the Miniatures, the Adoration of the Three Kings (one painted as a Negro with gold earrings) opposite folio 41, the Madonna and Child opposite folio 64, and the Death of the Three Horsemen whilst flying the Falcon, opposite folio 111, are remarkable for the artistic handling of the subjects.

The entry of St. Bernardin in the Calendar shows that the book is not earlier than the middle of the fifteenth century. The festival and the translation of St. Eulalia, patron saint of Barcelona, are both given in red letters in the Calendar, and the name of the city mentioned in each instance, from which we may confidently assign the MS. to the capital of Catalonia. The other Spanish Saint Eulalia, she of Merida, is entered on the 12th December in the ordinary black letter.

Fifteenth Century.

74 GOWER (John) CONFESSIO AMANTIS, IN ENGLYSSHE VERSE, folio, MANUSCRIPT ON VELLUM, *in double columns on* 179 *leaves* (14 *by* 8¾ *inches*) ORNAMENTED WITH A **Miniature and several Initials,** IN FLOREATED BORDERS, *illuminated in gold and colours, calf, gilt edges, from the libraries successively of John Earl of Loudon and the Marquis of Hastings,* £275.
about A.D. 1400

A SPLENDID OLD ENGLISH MANUSCRIPT, ON VELLUM, OF THE END OF THE XIVTH CENTURY, presenting an extremely valuable text of the Poet who ranks next in importance to Chaucer in early English Literature. Chaucer, although he died before Gower, was younger than the latter, and is sometimes called his disciple. The present MS. contains the earlier recension of the work, dedicated to Richard the Second, and comprises the complimentary verses concerning Chaucer, which for some reason were omitted in the second issue, dedicated to Henry of Lancaster, when Gower desired to cancel his former loyal verses on King Richard.

Dr. Pauli has given a good edition of the work, professing to include the additions or alterations of each recension, but either his materials were defective, or for some other cause, he has left much undone. For example, the following characteristic verses on Richard, which occur within the last 150 lines of the poem ought not to have been omitted :—

Upon my bare knees I preie
That He my worthie king conveie
Richard by name the secounde
In whom hath ever yit be founde
Justice medled with pite
Largesce forth with charite
In his persone it may be schewed
What is a king to be wel thewed
Touching of pite namely
For he yit never dupitously
Agein the lieges of his lond
Ffor no defaute which he fond

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Thurgh crualte vengance soughte
And though the worldes chaunce in broughte
Of infortune gret debat
Yit was he nought infortunat
Ffor he which the fortune ladde
The hihe God him overspradde
Of his justice and kept him so
That his astat stood evermo Sauf, &c.

The above MS. in common with most of the early and valuable texts wants five or six leaves at the beginning. It has a very finely executed miniature of the Confessor and the Lover at the head of the passage commencing,—

This worþi preest þis hooly man
To me spekende þus began.

The forms þ for th, and ȝ for gh or y, are almost invariably used throughout the poem. The MS. is of a very early date, probably written during the author's life-time.

75 CLIMACO. Incomincia el prolago del frate che volgareço questo libro decto CRIMACO (Santa Scala del Paradiso), 4to. **fine MS. on Vellum,** *with a Portrait,* 390 *pp. bound in green morocco extra, gilt edges, by* BEDFORD, £25. *? Florence, about* 1400

The first page of the text is adorned with a magnificent initial letter, and a graceful border which contains Miniatures. One of these, intended no doubt for a portrait of the author (and probably, from its characteristic expression, a real likeness of some one), and enclosed in the initial, is very large and fine; it is in itself an artistic masterpiece, and would do credit to any of the great Italian painters. Italian MSS. of this work are rare, and in request because of the faulty state of the printed editions, regarding which Count Mortara, in the Catalogue of Italian MSS. in the Bodleian, observes: "Stimiamo che sieno tutte pessime; onde volendosi egli citare, *converrà far uso di testi a penna.*" The Italian translation was made about the year 1300, the book having been always a popular one in all languages. It is a mystico-moral treatise, exhibiting the gradual steps to be taken up the "Ladder to Heaven." St. John of Sinai, its author, died about A.D. 580.

76 BOETHIUS DE CONSOLATIONE PHILOSOPHIÆ, sm. folio, **Illuminated Manuscript on Vellum,** *of Italian workmanship, with painted border of figures round the opening page, the first initial and four others adorned with figures of the author, etc. calf gilt,* £7. 10*s*
circ. 1400-1410

A comparison of this text with the Leyden edition of 1771 and the *variorum notæ* shows that a collation of the present MS. would be necessary for a future edition of Boethius. It confirms some conjectural emendations and rectifies many readings; so that, although the scribe was evidently quite ignorant of Greek, his efforts to transfer the quotations to his own copy being wholly failures, yet he had before him a good original. Some peculiarities of the orthography are—the rejection of doubled consonants, as in modern Spanish; the occasional use of *s* for *æ*; the spelling of *faties* for *facies*, of *amonitione* for *admonitione.*

77 CHRONICLES of ENGLONDE, sm. folio, *English MS. on* **Vellum,** *without the opening leaves, but beginning with the reign of Knoght (Canute) and Edmond Irensyde, and proceeding to the fifth year of the reign of*

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Henry IV (1404), *bound in half morocco*, £20.
written about 1420

This is the celebrated Chronicle of Brute, which Caxton printed in 1480, and corresponds with tolerable accuracy to the printed edition, except of course in the orthography and occasional turns of phrase which Caxton modernized in his book. There are few copies of the MS. now in existence, especially on vellum, and so far as they seem to be known, most of them are locked up in public libraries.

78 BIBEL IN NEDERDUYTSCH, stout folio, MANUSCRIPT ON VELLUM AND PAPER, *written on* 436 *leaves* (11½ *by* 8 *inches*), *with painted Capitals, and ornamented with* 13 *bordered Initials, several of which are heightened with gold and colours, oak boards covered in stamped leather, with clasps*, £16. A.D. 1412

Preface on Study of the Sacred Scriptures, followed by the text in Flemish, alternating in sections with a commentary extracted from the History of Peter Comestor.

Fol. 3. The writing was commenced on 25th May.

Fol. 354. Completed as far as the end of the 2nd book of Kings on 13th December, 1412, by a member of the Cloistered Convent of the Third Order of St. Francis at Lierre, near Mechlin (Malines). It is thence continued in another handwriting to the end of the fourth book of Kings.

It is a circumstance of rare and remarkable occurrence to come across a literal translation of the Bible into any vernacular tongue at so early a date as the above. It is true that the complete Wickliffite Bible was in existence in English about the same time, and that literal translations had been attempted and partly executed in France and Germany; but MSS. of those versions are hardly accessible now but in the great collections. (See No. 38.)

79 OROSII HISTORIARUM adversus Paganos Libri VII. sm. folio, *fine* **Manuscript on Vellum**, *first page richly illuminated in gold and colours, morocco, super extra, joints, gilt edges, by C. Smith; from Mr. Hanrott's library*, £10. 10*s*

Scriptus per Johanninum de Squassis sub Anno Domini MCCCCXXX (1430)

On the fly-leaf Mr. Hanrott has written: "This is a valuable MS.; the text far superior to that of any of the printed editions, except the first, with which it nearly agrees."

80 METRICAL CHRONICLE of England, from William the Conqueror to Henry VI, ROLLED MANUSCRIPT ON VELLUM, £7. 7*s* *cir.* 1430

A similar Chronicle (but varying in many particulars) was printed by Hearne in the Appendix to his Robert of Gloucester, where it is entitled "A Petegrue from William Conquerour, of the Crowne of Engelonde, lynnyally descending unto Kyng Henry VI."

The rhymer ends with a prayer for King Henry VI.'s reign, evidently written about the time of the strife with Jeanne d'Arc; and a few lines are added in prose, showing the King's title to the French crown.

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81 **The Boke of the Sege of Troy,** COMPILED BY DAUN JOHN LYDGATE, MONKE OF BERY ATTE EXCITACIOUN AND STERYNG OF THE MOOST WORTHI AND MYGHTY PRYNCE KYNG HENRY THE FYFTHE, royal folio, **magnificent Manuscript on Vellum, executed by Lydgate himself,** *and formerly considered to be* **the presentation copy to the King, illuminated with 70 LARGE MINIATURES (including portraits of Lydgate and the King), borders, and other decorations**

of Exeter (M. MSS. 129. owned by Mr Edward Morgan).

The finest illuminated MS. of its kind, age, and size, in existence, bound in purple velvet with clasp, by Lewis, in imitation of the original binding as depicted in the first Miniature, £1720.

Illuminated probably for Sir W. Carrant, of Toomer in Somerset, about A.D. 1425

There is no other such MS. of Lydgate's Troy in existence, nor perhaps of any similar English work, whether in the great national collection at the British Museum or in any private library. It is perfect and splendid throughout, a circumstance which is really astonishing when we compare it with other illuminated works of the same date. The royal magnificence of its decorations, and an instance in which an alteration has been made in the language and the rhyme, seem sufficiently to prove that Lydgate himself was the scribe, and that it was executed for some very eminent personage. A coat of arms at the end, painted by the illuminator of the book, shows that it was done for Sir William Carrant, or Carent, the chief of a family of distinction (original from Monmouthshire) that had large estates and influence in Somerset, Wilts, and Dorsetshire. It may have been on the marriage of his son with the sister of the first Lord Stourton, that Lydgate was employed to write and illuminate a copy similar to that which he had presented to King Henry V. The MS. afterwards came into the possession of "Hugh Morgan of Monmouth in the marches of Walys," who inscribed his name on the fly-leaf, perhaps about the end of Edward IV.'s reign; and still later into the hands of the Mundy family. The memoranda made by various members of this family, extend from 1532 to 1615.

Lydgate's Siege of Troy has only been printed twice—in 1513 and 1555 (an abridged paraphrase issued in 1614 hardly needs to be taken into account), and both of these editions, which are moreover defective and incorrect, have become excessively rare. The above MS. is therefore nearly equivalent to an unpublished work by an early English poet, the disciple of Chaucer. How well he worshipped his great exemplar appears in words in divers parts of the volume; and it may be interesting to quote here some lines of his eulogy upon Chaucer, which will probably be new to most people.

". . . it me semeth that it is no nede
Sith my maister Chauncer heraforne
In this mater hath so wel hym born
In his boke of Troylus & Criseide
Which he made longe or he deide
. . . . . .
The hool stori Chaucer can telle.
Yf that ye liste no man best alyve
Nor the p'cesse halfe so wel descryve

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For he our englisshe gilte with his sawes
Rude & boistous firste bi olde dawes*
That was ful fer from al perfeccyoun
And but of litil reputacyoun
Till that he cam and throgh his poetrie
Gan oure tonge firste to magnefie
And adorne it with his eloquence
To whom hono' laude & reu'ence
Throgh oute this londe yove† be and song
So that the laurer of our englissh tonge
Be to hym yove for his excellence
Right as whilom bi ful hie sentence
Perpetuly for a memorial
Of Columpna bi the Cardynal
To Patriake ffraunceys yoven was ytaile‡
That the reporte never after fayle
Nor the hono' dirked of his name
To be registred in the house of fame
Amonge othre in the hieste sete
Mi meister Galfride as for chief poete
That ever was yhit in our' langage
The name of whom shall pallen in non' age
But ev'ylyche withoute eclipsyng shyne
And for my parte I wol nev' fyne§
So as I can hym to magnyfye
In my writyng pleynly til I dye
And God I pray his soule brynge in joye."

And further on, near the end of the book, in mentioning the deficiencies of his work :—

My maist' Chauncer yt. fond ful many a spot
Him list not pinche ne grucche at ev'y blot
Ne meve him self to perturbe his reste,
I have herde seide, but ev'more saide ye beste
Suffryng godely of his gentellenesse
Fful many thing embraced wt. rudenesse
And yf I shortly him descryve
Was nevere noon to this day alyve
To rekne alle bothe yonge & olde
That worthi was his ynkhorn for to holde.

It is amusing to note Lydgate's words after a passage concerning women, which stands thus :—

He shall them fynde stedfast as the mone
That is in poynt to chaunge ful sone
Yf he be yonge they caste hem in rage
Yf he be olde they fallyth in dotage
Wherefore my consail is to bothe two,
Caste of the brydel & lightly let hem go
—Thus techith Guydo, God wot, and not I,
That hath delit to speken cursedly
Alleway of wym'en thorough al his boke. . . .

The work is a free rendering of Guido de Columna's romance of Troy, not at all so exactly rendered as Lydgate pretends, and full of his own reflections and digressions. He completed his labour in the year 1420, dedicating it to "the noble worthi king Herry the Fifthe."

"that to me yave in commaundement
Not yore ago in his fadirs time
The sege of Troye in man'e to ryme."

* Days. † youe=given. ‡ Francis Petrarch, Italy. § Finish.

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The instance alluded to at the beginning of this note, of an alteration effected by the author's own hand is the following. At the end of the long passage upon Chaucer which forms the first quotation above, there were two lines which ran originally as follows :

The stori telle ; & firste how that Guydo
Spekith Troylus to.

Lydgate finding that he had forgotten "Within his boke" which ought to have stood at the beginning of the second line, thus making it too short, inserted the missing words, for the sake of avoiding an ugly encroachment on the margin, *at the end of the first line.* Then, or later, it seems as if he preferred to take the inserted words as part of the first line ; and consequently had to add something to the second line so as to keep the rhyme. This latter insertion is in lighter ink ; and the two lines now run as follows (he having forgotten to cut away the superabundance in the metre of the first) :—

The stori telle ; and firste how that Guydo within his boke
Spekith to Troylus to *hymselfe that he loke.*

THE ILLUSTRATIONS OF ENGLISH MANNERS, COSTUME, ARMOUR, AND ARCHITECTURE IN THE TIME OF HENRY V THAT ARE AFFORDED BY THE MINIATURES IN THIS GLORIOUS VOLUME HAVE NO SMALL VALUE FOR THE ANTIQUARY AND THE HISTORICAL STUDENT. WHEN ALL THESE VARIOUS MERITS ARE CONSIDERED, IT WILL BE ACKNOWLEDGED THAT THE MERE POSSESSION OF THIS ONE MANUSCRIPT WOULD RAISE THE MOST ORDINARY LIBRARY IN ENGLAND TO THE VERY HIGHEST RANK AMONG THE MUSEUMS OF THE COUNTRY.

82 PETRARCA, RIME (Canzoni e Sonetti), sm. 4to. VALUABLE MANUSCRIPT, *on Paper, with illuminated first page and armorial bearing, russia extra, in case,* £3. 10*s*
cir. 1440-50

83 PECOCK (Bishop Reginald) Outdrawzt fro þe first pti of þe . . Donet of Cristen Religioñ, **early English Manuscript on Vellum,** *finely written* *about* 1450

ISIDORE. þese ben þe gaderid Coūcels of Seint Ysidre to enforme mā how he schuld fle vicis & use vtuis. Considācioū of a man hīsilf, **early English Manuscript on Vellum ;** *with extracts from St. Austin and moral sentences added in English verse at the end*
about 1440

—— the two books in one vol. sm. 8vo. *brown morocco,* £36.

At the end of the Isidore are found some celebrated rhymes, which stand in the present MS. thus :—

Erthe out of erthe is wondirli wrouzt,
Erthe of erthe hath gete a dignite of nouzt,
Erthe upon erthe hath sett all his thouzt,
How that erthe upon erthe mai be hiz brouzt.
Erthe upon erthe would be a king,
But how erthe schal to erthe thenkith he nothing,
Whanne that erthe biddeth erthe hise rentis hoom bringe,
Thanne schall erthe out of erthe have a piteuous partyng,
Erthe upon erthe wynneth castels and touris,
Than seeth erthe to erthe this is al ouris.
Whanne erthe upon erthe biggid up his bouris,
Thanne schal erthe upon erthe suffer scharpe schouris,
Erthe gooth upon erthe as molde upon molde,
So gooth erthe upon erthe al glittering in gold,

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Lyk as erthe unto erthe never go schuld,
And zit schal erthe unto erthe rather than he wolde.
—and so on through thirty-two lines more.

Pecock's curious treatise on moral and religious obligations was intended for poor people who could not buy his larger work, the Donet, and may therefore be rarer than the latter. He uses the word *published* quite in its modern sense, in the following sentence:—

"Zit in to the moor eese of the psone pooris in haver & in witt I have drawen this now folewyng extract or outdrawzt fro the first pti of the said Donet, that no psoon cristen growen into discrecyouū of resoū or fewe of hem after sufficient pupplishing of this book to hem schulde have eny excusatioū for this that thei knowe not the lawe and service of her lord god."

84 RIEDEL (Anton) *the first Artist of his name*, A.D. 1450. BELIAL. Daz Puch daz da betracht ob Ihs Marien sun daz recht hab behabt da er die hell un' die tiefel hat beraubt an dem tag da er für alle menschen die mart' gelitte' hat, sm. folio, 70 *leaves, neat old German MS. on paper, with* 35 *large and spirited* **Drawings, coloured** *and partly* **illuminated** *with gold, stamped Dutch vellum*, £105.

Anthonius Rüttel de Pairmenchingn hoc scripsit domino suo Gabrieli Müller, hoc tempore scriptor suus, 1450

An extraordinary religious Romance, composed towards the end of the fourteenth century, in Latin, and translated afterwards into most of the European languages. The above interesting MS. seems to be the prototype of the earliest printed German version, which appeared about 1462, previously to the publication of the first Latin edition. The work has been considered by some to be the grotesque creation of a coarse mind; by some to spring from the blasphemous ideas of an impious one; and by others, to be the production of a far-seeing Reformer. However it be, the book was placed upon the Index Expurgatorius, although the author died in the enjoyment of his archiepiscopal functions.

The plot of the story is, that Belial pleads before King Solomon in an action against Christ (represented by Moses), for having by improper and illegitimate means swindled Lucifer out of certain souls, his rightful property. The two advocates are sworn *on the gospels* to speak the truth "gerechtlich und aun gefär;" but the champion of Heaven is inferior to his opponent in argument and ability, and even in courtesy.

A curious feature of the work is that it follows exactly the whole form of process in the Ecclesiastical Courts, from the first citation to the final Judgment on Appeal, and is at the same time the earliest known record of such proceedings.

The drawings in the second MS., thirty-five in number, are of no common order; in design and execution they recall some of the best productions of the early German artists, and entitle the name of Anton Rüttel or Riedel to rank as first in the list of the many artists of that name.

85 JOHANNIS ALFONSI DE BENAVENTO Repetitio de Potestate et Arbitrio Confessoris et de Canonibus Penitentialibus et de actibus confessoris, small 4to. **MS. on Vellum,** *the first page decorated with an elegant border and initial letter, within which is contained a fine* **Miniature** *representing the author's presentation*

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of his book, in the original boards, covered with impressed leather, £5. 5*s* *Tejares prope Salamanticam*, 1455-56

The author, a Decretorum Doctor, notices in his final inscription that he put the last touch to his work in Tejares whilst the plague was rife in Salamanca.

86 DANTE, LA DIVINA COMMEDIA. COMINCIA LA PRIMA PARTE DELLA CANTICA OVERO COMMEDIA CHIAMATA INFERNO DEL CHIARISSIMO POETA DANTE ALINGHIERI DI FIRENZE—Incipit primus cantus PARADISI COMEDIE DANTIS ALDEGHIERII—2 parts in 1 vol. roy. folio, FINE MANUSCRIPT *of the Divina Commedia, containing the Inferno and the Paradiso, with the gloss or commentary called* "IL FALSO BOCCACCIO," *finely written in a large and beautiful Gothic letter, with painted capitals, having at end the name of the scribe and date:* "Scriptum per me bartolomeum filium andēe maççonis de luce Sub annis dñi Mille CCCC.L.VII Deo Gratias Amen," *in the original oak boards*, £30. *A.D.* 1457

This Manuscript formerly belonged to the Ricasoli family. It was more recently in the possession of the well known artist and dilettante, Baron Kirkup, who spent his life in Florence. He has inserted into the codex, a loose leaf from a Manuscript on Vellum, written about 1350, containing a portion of Canto XXIV of the Inferno, which MS. if still in existence, would, in the opinion of Viscount Colomb de Batines, be not only one of the oldest, but also in respect to calligraphy, one of the finest.

87 BIBLIA LATINA, à primo Regum libro usque ad librum Hester, cum prologis Sancti Hieronymi, large folio, *a noble German MS. of* 165 *leaves* **on Vellum,** *with thirteen finely executed* **Miniatures** *in large initials (mostly* 3½ *inches square), eight of them illuminated in gold and colours, the other five beautifully drawn and shaded, without colouring, the writing large and clear in an elegant Gothic character; the beginning and end slightly damaged, whole bound morocco, blind-tooled, gilt edges*, £21. *cir.* 1460

The uncoloured Drawings are done with so much softness, delicacy, and minuteness that they have a wonderful resemblance to engravings.

88 HIERONYMI (S.) EPISTOLE, sm. folio, SPLENDID ITALIAN **Manuscript,** in Latin, *upon the* PUREST **Vellum,** *of* 286 *leaves, in the most elegant character, the first page encircled by a beautiful* ITALIAN ARABESQUE BORDER, *with a small miniature evidently by an artist of high*

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merit, in the finest state of preservation, bound in vellum, £8. 10*s*

Written by J. Grassus Carpensis, Ferrariæ, 1467

Baptista Pannetus, a Carmelite Professor of Theology, records in a note that he had purchased from the scribe this book, with a MS. of Suetonius.

ENGLAND, folio, *MS. on paper, apparently in the handwriting of Camden, containing* 510 *coats of Arms, neatly executed in colours, beginning with William the Conqueror and ending with two different emblazonments of James I. all the royal shields being in very large size, hf. bd.* £12. (1598-1603)

A valuable MS. evidently planned and compiled as a work for use, reference, or publication, not merely as a collection of stray Coats of Arms. The arrangement is chronological, so that from reign to reign, one can see the names and escutcheons of the nobility of the time; with genealogical and other particulars added briefly in almost every instance. The body of the book was evidently compiled while Lord Burleigh was still alive, therefore in or before 1598; and the two coats of Arms for James I. were undoubtedly done in the year of his accession.

95 DODSWORTH'S COLLECTIONS, *unpublished.* PATENT ROLLS of Edward II., Richard I., and John,

90 **VALENCIAN MISSAL**: INCIPIT LIBER MISSALIS, SECUNDUM CONSUETUDINEM SEDIS VALENTIÆ, CUM CALENDARIO, large folio, SPLENDID SPANISH MANUSCRIPT ON VELLUM, *finely illuminated in gold and colours,* **the first page of text ornamented with an exquisite Arabesque Border,** *displaying the arms of the owner supported by flying Cupids, and a* **beautiful Miniature** *of the Annunciation richly painted in colours and heightened with gold.* Before the Canon of the Mass are **two large Paintings** *(*12 *by* 8 *inches) of the* ECCE HOMO *and the* CRUCIFIXION, *by an* EARLY SPANISH ARTIST, *admirably executed in vivid colours heightened with gold; the whole volume in astonishingly perfect preservation, and bound in the original oak boards, covered with stamped morocco,* £148.

SÆC. XV (1477)

This splendid manuscript was written in the year 1477, as appears from the first leaf of calendar which commences "In hoc Anno Domini m.cccc.lxxvii est littera dominicalis e ut in cruce." Specimens of early Spanish art are excessively rare, and the present MS. is one so remarkably fine and so brilliantly decorated, in the Italian style, which was then followed by the Spaniards, that it would form a specially valuable feature in any palæographical collection. There is, as compared with the Italianesque ornamentation, a more distinctive character in the two large paintings, which are truly imposing works of Art. The face of the mother in the picture of the Crucifixion is an extremely beautiful specimen.

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of his book, in the original boards, covered with impressed leather, £5. 5*s* *Tejares prope Salamanticam*, 1455-56

The author, a Decretorum Doctor, notices in his final inscription that he put the last touch to his work in Tejares whilst the plague was rife in Salamanca.

86 DANTE, LA DIVINA COMMEDIA. COMINCIA LA PRIMA PARTE DELLA CANTICA OVERO COMMEDIA CHIAMATA INFERNO DEL CHIARISSIMO POETA DANTE ALINGHIERI DI FIRENZE—Incipit primus cantus PARADISI COMEDIE DANTIS ALDEGHIERII—2 parts in 1 vol. roy. folio, FINE MANUSCRIPT *of the Divina Commedia, containing the Inferno and the Paradiso, with the gloss or commentary called* "IL FALSO BOCCACCIO," *finely written in a large and beautiful Gothic letter, with painted capitals, having at end the name of the scribe and date:* "Scriptum per me bartolomeum filium andēe maççonis de luce Sub annis dñi Mille CCCC.L.VII Deo Gratias Amen," *in the original oak*

93 LEABHAR UI MAOLCONAIRE: the Book of the Mulconries, sm. 4to. *finely written* **Irish MS. on Vellum,** *with curious initials*, 122 *leaves, containing a collection of* 37 *ancient Legends, Poems, Romances, etc. in prose and verse, green morocco extra, formerly in Monck Mason's library*, £96. *cir.* A.D. 1480-1561

Early MSS. in Irish are of extraordinary rarity; and the present is one of particular interest as being *the* Book of a celebrated family of Irish scribes, and one to which later writers have made frequent reference. Of *some* of the pieces in this volume there are copies existing in the libraries of the Royal Irish Academy and of Dublin University, but they are not known elsewhere; and it must be avowed by those who know the subject that nothing of the kind has occurred in the public sales for many years of equal importance with the Leabhar ui-Maolconaire.

LIST OF THE CONTENTS.

1. Adventures of some Culdees cast away in the North-Western Ocean.—2. Life of St. Finian of Rossglass.—3. Legend of King Laeghaire and St. Patrick.—4. Chronological Poem on the Geraldines, *with a Latin note at the end*, A.D. 1561 hoc exemplar exaratum.—5. Prophecy of St. Fursa.—6. Miscellaneous Religious pieces.—7. Part of the Litany of Aengus the Culdee.—8. Legend of St. Emin of Monastereven and the King and Chiefs of Leinster.—9. Moral Instructions.—10. Prophecy on Ireland, etc.—11. St. Columba's Farewell to Arran.—12. Metrical Testament of Cormac MacCullinan.—13. Prayers.—14. Chronology.—15. Columba's Poem on Hell.—16. Poem by Maolmuire of Morin on his death-bed, and Poems by William Macanlea.—17. List of primitive Irish Saints, with their mothers' names.—18. Poem on Curoi MacDary's head. 19, 20. Pedigrees of Irish Saints.—21. Life of Mary of Egypt and Legend.—22. Creation, Fall, Dialogue of Satan and Sin.—23-27. Legends of Saints, etc.—28. An ancient Historical Romance entitled Bruidhean da-Choga.—29. Legend of the Emperor Alexis.—30. Martyrdom of St. Laurence. The number of 37 pieces is made up by the unmentioned separate pieces which sometimes accompany single numbers.

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Miscellaneous.

English and Welsh History, Genealogy, etc.

94 [CAMDEN (W.)] HISTORICAL ARMORIAL OF ENGLAND, folio, *MS. on paper, apparently in the handwriting of Camden, containing* 510 *coats of Arms, neatly executed in colours, beginning with William the Conqueror and ending with two different emblazonments of James I. all the royal shields being in very large size, hf. bd.* £12. (1598-1603)

A valuable MS. evidently planned and compiled as a work for use, reference, or publication, not merely as a collection of stray Coats of Arms. The arrangement is chronological, so that from reign to reign, one can see the names and escutcheons of the nobility of the time; with genealogical and other particulars added briefly in almost every instance. The body of the book was evidently compiled while Lord Burleigh was still alive, therefore in or before 1598; and the two coats of Arms for James I. were undoubtedly done in the year of his accession.

95 DODSWORTH'S COLLECTIONS, *unpublished.* PATENT ROLLS of Edward II., Richard I., and John, and PIPE ROLLS of Stephen and Henry II., *transcribed by* ROGER DODSWORTH, *the well-known Antiquary*, folio, *neat MS. hf. calf*, 30*s* *cir.* 1660

Some of Dodsworth's collections were published in Dugdale's Monasticon, but the contents of the present MS. were never printed. The volume contains in addition printed Patents of Creation, Grants of Supporters, Forms of Retour, &c., MS. copies of Licences to wear Foreign Orders, &c., also numerous cuttings from the London Gazette respecting Changes of Name and Assumption of Arms, Royal Appointments, and Grants of Title, with MS. Index.

96 HISTORICAL PEERAGE OF ENGLAND: a very well-written old ENGLISH MANUSCRIPT, folio, 233 *leaves, with a Table of Contents, and* DRAWINGS *of about* 2000 *Coats of* ARMS, *vellum, from Lord Farnham's library*, £10. 1587-1620

This is a valuable unpublished work. The original MS. was begun before the death of Robert Dudley, Earl of Leicester (in 1588), and the greater part of it completed before 1600; but the author made additions at various times afterwards, carrying his work to about the year 1620. Later hands have added memoranda here and there down to the last century.

97 PEERAGE OF ENGLAND, sm. folio, *very neat MS. of* 69 *leaves, rough calf, from the Marquis of Hastings' library*, £2. 10*s* *circ.* 1642

Evidently written by some personage of high position. This MS. contains the names of all the peers who held titles (with an account of their origins, etc.) in the "most happy raigne" of Charles I.

98 STUKELEY (W.) COMMON-PLACE BOOK, **Autograph Manuscript** *of this celebrated Antiquary, with nume-*

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rous valuable original Drawings, having 2 holograph letters of Thoresby and E. Prideaux to J. Anstis added by Dr. Stukeley, bound in vellum, £90. 1717-48

The drawings are very valuable to the Topographical Collector, and embrace Ruins of Whitehall, Site of Old Verolam and St. Albans, Druididal Stones and other Remains, Plan of Albury, "My House at Barnhill, Stamford," Celtic Antiquities, various ancient Monuments (several coloured) in Norfolk, Lincolnshire, Yorkshire, &c.

The unpublished works of Stukeley ought to find a place in one of the great public libraries.

99 SALUSBURY of Erbystock (John) Papers and Correspondence, consisting of Letters to and from him, Extracts from the Genealogical MSS. of the VAUGHAN, LLOYD, SALISBURY, HANMER, MORTIMER, WYNNE, and other families, collected and pasted down in a stout folio vol. *hf. bd.* £65. 1658-75

Extremely interesting and valuable for the study of Welsh family history; many of the MSS. from which these notes are derived having long since been lost. John Salusbury was a correspondent of William Maurice, Randal Holmes, and other distinguished literary antiquaries.

100 LLWYD and WYNN PEDIGREES, from the earliest periods, *on a roll of vellum, more than 7 feet long by over 1 foot broad, with 46 painted Coats of Arms,* £6. 6*s*
? about 1650

Executed on the marriage of Robert Wynne of Gwydir with Katherine Llwyd, which must have taken place about the middle of the seventeenth century, as the lady was great-great-granddaughter of Robert Salusberi of Lanrwst, the grandfather of the famous William Salusbury.

101 YONGE OF KENTON or Caynton in Shropshire. MS. Pedigree of this family, beginning with the Randolphs in King John's time, and continued to Philip Yonge in 1657, *with Coats of Arms in trick, on a long roll of paper,* £2. 2*s* *Chester*, 1738

102 RHYS CAIN, *the celebrated Welsh Poet.* The Petigrie of ELIS KINASTON of Krickot, in the countie of Salop gentelman and Kathrin his wieff gathered out of the bookes of GRUFFYTH HIERAETHOC, WILLIAM LLYN, and others . . . . drawen and written by Rys Kain of the towne of Oswestrie ano 1592, *on a roll of vellum, over 8 feet long by 14 inches in breadth, with numerous painted Coats of Arms,* £15. *Oswestry*, 1592

An interesting memorial of three Welsh poets, in the handwriting of one of them; independently of the consideration of its antiquarian value. The upper margins are a little damaged in the middle, so that occasionally the tops of some of the shields are slightly defective by attrition, but there is no other imperfection.

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Flemish.

103 CHRONICLE AND ARMORIAL OF GHENT. GENEALOGIEN-BOEK, *in Flemish*, sm. folio, *inedited MS. very carefully written*, 452 *pp. with* 805 *painted Coats of Arms, and lists of about* 10,000 *names, and a large Miniature of the* 15*th century, a most important volume, calf*, £25. *cir.* 1634

A manuscript of considerable importance. It contains a Chronicle of the City of Ghent, with lists of the names and the arms of the various officials, who had ruled in the town as *Baillivs* and *Schepenen (Echevins)* from the eleventh century to the time of the writer. The miniature which is inserted at the beginning is a large picture, representing rhetoric in the form of a queen seated on her throne, and surrounded by scholars and professors. This frontispiece is one of the most remarkable features of the book. It was probably executed in the second half of the sixteenth century, and exhibits the characteristic features of good Flemish Art.

French.

104 RECUEIL D'AIRS ET VAUDEVILLES, sm. 4to. *MS. on paper, a collection of songs, with* **Music**, *old crimson morocco, with borders of gold on the sides*, 30*s*

Chiefly of the libertine kind, with refrains conveying double-entendre.

Greek Church Music.

105 'Η 'ΑΓΙΑ ΜΕΤΑΜΟΡΦΩΣΙΣ. The Service for the Transfiguration, in Greek, with MUSICAL NOTATION, 12mo. MANUSCRIPT ON PAPER, *bound in red morocco extra, ornamented back and sides after the antique by* BEDFORD, £5. 10*s* *Sec.* XVI

This very curious MS. was written in the island of Crete, as appears from the heading—"*καὶ ταῦτα καθῶς ψάλλονται παρὰ κὺρ βενεδίκτου* 'Επισκοποτούλου Πρωτοπαπὰ πόλεως Ρυθεῖμνης." The town of Rhythimnia is in the north of Crete, and perhaps an examination of the records of Venetian domination in that island would show the exact time when the Protopapa flourished. The Music is noted in Neumes, and it is remarkable that where one syllable accompanies several notes, the vowels are duplicated or triplicated in spelling, as the case may be. There are two old vellum fly-leaves covered with Greek writing of the eleventh century.

106 ΣΤΙΧΕΡΑΡΙΟΝ, *καὶ* ΤΡΙΩΔΙΟΝ, *καὶ* ΠΕΝΤΗΚΟΣΤΑΡΙΟΝ: Hymns and Liturgy of the Greek Church, sm. 4to. MANUSCRIPT ON PAPER, *with the Music of every syllable, in oak boards, covered with stamped leather, the Crucifixion forming centre ornament on side*, £5. *Sec.* XVIII

The Sticherarium is divided according to months, beginning with September and ending with August. The Triôdium extends from Septuagesima to Easter; and is followed by the third part which runs from Easter to Pentecost. The MS. is usually copious and complete; and must for that reason be pronounced rare and valuable.

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107 [ARS MUSICES secundum usum Ecclesiæ Constantinopolitanæ; HYMNARIUM ET PENTECOSTARIUM, CUM NOTIS MUSICIS. Ἀρχὴ . . τῶν Σημαδίων τῆς Ψαλλικῆς Τέχνης τῶντε ανιωντῶν καὶ κατιωντῶν σωμάτωντε καὶ πνευμάτων καὶ πάσης χειρονομίας καὶ ἀκολουθίας συντεθημένης εἰς αὐτήν, παρὰ τῶν κατὰ κεροὺς (καιροὺς) αναδειχθέντων Ποιητῶν παλαιῶντε καὶ νέων, stout 12mo. FINE MANUSCRIPT ON PAPER, *with the Music throughout, and an Introduction to the Science, bound*, £10. 1719

The introduction which teaches the use of the Musical notes, is signed by Nikolaus Istreus of Michalitza, with the date 1719. Two of the Musical *Parallagai* are stated to be by Joannes Cucuzelos. After the Introduction follow the Hymns from ancient writers, set to Music by Chrysaphus the younger, the "protopsaltés of the great Church." These are followed by the Octoechus, to which succeed the Eleven Matins. Next come the Lauds, the last of which was entirely, both words and music, composed by Chrysaphus. Finally ensue three *leitourgiai* and several hymns by modern composers, including Joseph Cucuzelos the younger. The Musical Introduction, being a complete key to the hieroglyphics of the strange system of notation give especial value to the MS. as scarcely any one in the West seems to understand them.

Irish.

108 LIFE OF THE ENCHANTER MERLIN, *in Irish*, sm. 4to. 16 *leaves of MS. without the first leaf*, 12*s* *Copied by John Bowen, Tralee*, 1825

Copied from an old Irish legend of diablerie, and ending with several verses entitled Advice of Merlin to the Christians.

——— *see the* Book of the Mulconries, No. 93, *ante*.

Italian.

109 CHRONICA DE TUTA LA PROVINTIA DE VENEXIA: 1. Come Attila Flagelum Dei vene in Italia e la destructione lui fexe. . . . . 2. De li Re e Inparadori. . . . . 3. De tuti li offitii e dignita de Venexia. . . . . 4. Chronica dal anno 421 fino al 1490. . . . . 5. Tute le Chasade de li Zentili Homini de Venexia, ... In one vol. sm. folio, *unpublished MS. with* 170 *coloured Coats of Arms, with the title-pages adorned with painted borders and illuminated initials, bound in red velvet, gilt edges*, £6. *Venice*, 1490-91

110 LIBRO DE NOBILI (VENITIANI) con li nomi, che sono nati sino 1659 con tutti li sponsalitii, et di casata in casata la sua ARMA, 12mo. *calf*, £2. 10*s* *(Vinegia)* 1659

Manuscript of 450 pp. with 218 emblazoned Armorial Bearings and an alphabetical index of 198 Families.

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111 DOTTI DE' DAULI, Alessandro. Dell' edificatione di Patalamia al Monte Rosso, detto poi Eugania e da Antenore re-edificata, fu nominata Patavia laqual fu poi chiamata PADOVA, con la narratione delle cose piu notabili di essa e delle sue Famiglie, sm. 4to. *neatly written MS. with* 180 *coloured Coats of Arms, old red morocco, richly gilt, the Dotti arms painted on sides, with bookplate of Lord North*, £5. 1622

Unpublished autograph MS. of a valuable historical and genealogical work. The author was a representative of the most ancient and distinguished family in Padua, and his authority is therefore unimpeachable, so that this volume may be looked upon as the LIBRO D'ORO of Padua. A history of each family is given at the end of the general narrative, with the proper escutcheon of each, and an Index is added of the names for which no special description is given.

112 ROSSI (Giurian) Poesie in lengua Zeneize, 2 vols. sm. 8vo. *calf*, 10*s* *(Genoa, about* 1750*)*

These light versicles in a little known dialect are not unworthy of being rescued from oblivion and restored to their place in Italian literary history. They are chiefly addressed to members of the Spinola and Grimaldi families.

Portulani.

113 PORTOLANO, *three large Manuscript Maps*, 22 *inches by* 15, *coloured and illuminated, mounted on thick paper, and folded* in folio form, *bds.* £15. *circ.* 1530

This valuable MS. delineates Maritime Europe, with the seas, islands, and coasts, thus including the shores of Africa and Asia; and also exhibits the "Ocean Occidental" with the Azores, the Madeiras, and the Canary islands. The date of the MS. is fixed by the Red-Cross which appears on both the islands of Rhodes and Malta, by which it must be concluded that the Knights had but lately removed to the latter island. The double-headed eagle which surmounts the crown over the Spanish arms shows that Charles V. was still on the Imperial throne.

114 BUCCANEERS' ATLAS, *entitled the* **South Sea Waggoner.** A description of the Sea Coasts in the South Sea of AMERICA, viz. from the Port of Acapulco to the Straights of Lemaire; it being here following described at large in 130 perticular Draughts showing all the Ports, Harbours, Anchorings, Islands, Soundings, Rocks and Daingers in the Distance aforesaid, by WM. HACK, roy. folio, *the* **Original Drawings,** *charts and views coloured, old red morocco, gilt edges, with letters S.S.C. (South Sea Company) stamped in gold on front cover*, £85. *about* 1690

This extremely valuable and important collection of coloured charts appears to have been purchased by Sir James Bateman, for the South Sea Company, from Wm. Hill, whose autograph letter dated 3rd Dec. 1711, respecting the work, is prefixed. In that letter the book is thus described: "There is a large laborious ornamentall guilt booke of mine with a redd cover in your Office att Broadstreete, called the South Sea Waggoner, full of curious Mapps and Platts

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of ye South Seas, being ye long experience of ye FAMOUS BUCKANERS Capt. Barth. Sharpe and of an antient French Captain that hee tooke with his Booke, Mapps and Papers, who had used those seas 70 yeares, being all in the said Booke composed and depicted by one Captain William Hack deceased, of whom I about 18 years ago purchased the said booke and paid him £70. for ye same &c."

This great curiosity ought to be secured in a Public Library.

Captain Hack seems to have been out with Captain Sharpe; and, apparently, in a position of command, to judge from the observations that are scattered through the book. The sailing directions, derived from experience, must still be of very great value, and it is probable that the Admiralty charts might be corrected in numberless details from the maps of Captain Hack. Interesting facts concerning the cruises of Sharpe and others are written here and there on the margins of the charts, by which the work known as the History of the Buccaneers may be valuably illustrated and supplemented. Hack published in 1699 a collection of Voyages, which was incorporated in the later editions of the History of the Buccaneers, but the maps in the above volume were never published.

115 PORTULANUS. Maritime Charts of the East Indies from the Cape of Good Hope to Japan, with plans and views of the chief islands, 8vo. *containing* 49 *folded maps and views*, **painted on Vellum, and illuminated with gold,** *bound in parchment*, £15.
About 1660

An extremely valuable collection of Charts by a Dutch Hydrographer or Seaman, which must be important even at the present time. It comprises 4 maps of islands, 2 of Cape of Good Hope, view of Table Bay, 11 maps of Arabia, Persian Gulf, etc., 8 of Siam, Tonkin, China, etc., 25 of Malacca and the islands of the Indian Ocean, with Formosa and Japan.

Russian.

116 KNIGA GLEMAYA PROKHLADNUYI VERTOGRAD, ETC. Herbal and Materia Medica, with an account of Diseases and their treatment, *in old Russian, Slavonic character*, sm. 4to. *curious Manuscript on paper, with rubrics, hf. bd. lettered on the back* Tsvyetnik, £2. 10*s* ? *Moscow, about* 1650

Spanish and Portuguese.

117 ALFONSI DE CARTHAGENA Lectura Arboris Genealogiæ Regum Hispaniæ, et specialiter in recta linea Regum Castellæ et Legionis, folio, *MS. on paper, elegantly written, in the original wooden boards, covered with leather*, £5. *Sec.* XVI.

This little known work contains the history of Spain to the year 1456. It has been printed in Schott's collection, and in the collection of Chronicles published at Burgos in 1545. But as the above MS. appears to be anterior to the first impression, it possesses naturally a distinctive value.

118 ARACIEL (Garci-Perez de) Advertencias del estado en que estan el Patrimonio real y el Reyno, y de los

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medios por donde se podra tratar de su remedio, folio, *MS. on paper*, *over* 400 *pp. hf. bd.* £2. 10*s*

1622 (1772)

Evidently transcribed from the original document which must have been a secret *Informe*, intended only for the King or his minister. The work is a valuable contribution to the history of Spain's internal condition, in the early days of its decline; and the author's name will have to take its place in the literary annals of the peninsula.

119 CUMANA. Prevenciones correspondientes a la situacion de algunos lugares de las costas de CUMANÀ, CARACAS, VENENZUELA (*sic*) i Santa Marta, Cartagena, Tierra Firme, Veraguas, y Costa Rica, con Derrotas varias para la Havana, la Nueva España, Buenos Ayres, etc. folio, *MS. on paper*, 678 *pp. bound*, £12. *Sec.* XVIII.

UNPUBLISHED and VALUABLE GEOGRAPHICAL EXPLORATIONS, containing details concerning the northern coasts of South America which have not yet been embodied in any of the general or special works upon the subject. It was evidently drawn up for the use of the Spanish Colonial government.

120 DOMINGUES Y MENDOZA. Servicios Personales del Maestre de Campo, Don Juan Domingues y Mendoza, fechos en las Provincias de la NUEVA MEXICO, à su costa, sm. folio, *MS. bd.* £10.

Mexico, *Santa Fe*, *etc.* 1674-96

These are the original documents sealed and signed by various viceregal and other officials of the Spanish crown, recording at different times the special and distinguished service rendered to the monarchy in Mexico and New Mexico by Dominguez y Mendoza and his two sons. They all seem to have been natives of Spanish America; and after a visit to the Spanish court, during which the old man died about 1690, his son Bernardo returned to New Spain furnished with the King's special recommendation to the Viceroy, which is included in the documents mentioned above. Consequently the volume will be found valuable for the history of the northern states of Mexico and Texas.

121 ETIQUETAS Y FUNCIONES de la Corte de España, folio, *MS. on paper*, *about* 560 *pp. bound*, *with the royal arms of Spain on the sides*, £5. *Madrid*, *about* 1660

An extremely curious volume specially written for the use of the royal household and ministers. It contains an exhaustive account of the duties of all the officers of state, and the ceremonies to be practised in every conjuncture of affairs in the business of the Spanish court—the very home of Etiquette and Punctilio. The last article is an account of the style in which the Turkish ambassador was received by Philip IV in whose reign the book seems to have been written.

122 ENRRIQUE DEL CASTILLO (Diego) Historia del Rey DON ENRRIQUE IV, trasladada de un MS. antiguo que se conserba en la Biblioteca de S. Yldefonso, Alcala, folio, *MS. on paper*, *over* 800 *pp. calf*, £2. 10*s*

About 1700

This Chronicle exists printed in the well-known Spanish collection, but MSS. of it seem to be very rare, and are naturally of greater importance than the edition in which it is given without a word concerning the origin of the text.

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123 FRANCO (Juan) Breve Noticia ò Apuntes de los Usos y Constumbres de los habitantes del YSTHMO DE PANAMÁ, y de sus producciones para la expedicion de las Corvetas al reedor del mundo, sm. folio, *about* 368 *pp. vellum*, £15. *? Panama, about* 1800

A most interesting volume on the native races of the isthmus, their customs and character; the Natural History of the country, with a few drawings of Birds and Fishes; and the languages of the various tribes. This last part is a Vocabulary of 76 pp. containing Spanish words rendered into four different tongues: Guaimi, Guaimi Norteño, Guaimi Sabanero, and Dorasques.

The author was a priest, apparently a native of the region with which he seems so well acquainted. He prepared the work at the request of Don Antonio Pineda.

124 GALVAM (Duarte) Chronica do Serenissimo Principe D. AFFONSO HENRIQUES I. Rey de Portugal, sm. folio, *Manuscript on Paper, calf gilt*, £4. 15*s* *Sec.* XVI.

One of the great historical monuments of Portugal, although it remained unprinted till the eighteenth century. Both for its matter and its manner it ranks deservedly high, being the work of an accomplished scholar, who was at the same time an experienced statesman. There are copies in various collections of MSS. but few of equal age with the present.

125 GALVEZ (José de) INFORME GENERAL que de real orden instruyó y entregó Don José de Galvez, siendo Visitador general de este Reyno, al Virrey D. Antonio Bucarely y Ursua, 31 Deciembre de 1771, sm. folio, *MS. an official copy made in* 1783 *from the original in the Archives, with the official stamp on every leaf, hf. bd.* £7. 10*s* *(? Mexico* or *Madrid)*, 1783

This valuable State paper was prepared for the secret instruction of the Viceroy and his successors in the due administration of the Government, to enable them to secure just imposition of taxes, the verification of revenue receipts, and to control the entire financial system of the Mexican dominion. The Marquis de Sonora, better known as Don José de Galvez, is said by Aleman to have *created* the "Board of Trade" ministry in Mexico, and the historian goes even so far as to attribute all the material and commercial prosperity of the country to that statesman. One chapter of his work is devoted to California and Sonora. The Emperor Maximilian caused twenty copies of this Informe to be printed in 1866, but without the additional documents also signed by Galvez, and dated as late as 1778.

Welsh.

126 CRONICL O WECH OESOEDD: History or Chronicle of the World, *in Welsh, in a modified Gothic character*, very thick folio, *Manuscript on Paper, some leaves wanting, and others misplaced by the binder; formerly in the possession of the renowned Antiquary, Edward Lhuyd, whose autograph is on the fly-leaf, and*

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afterwards in that of Sir John Sebright, rough calf, £20. 1500-60

Only a small portion of the "Chronicle of the Six Ages of the World" was executed about the beginning of the sixteenth century; the remainder was done about 1560. The actual matter of the history comes down to the beginning of the twelfth century, but there are allusions and dates in the text which prove at what time the book was written. The beginning is also wanted which contained the early fabulous accounts of Greece—an immaterial loss. Considering the excessive rarity of Welsh MSS., and the nature and fine execution of the present one, we may unhesitatingly pronounce it to be an article of very considerable value. There are some long notes on the subject by Sir Samuel Rush Meyrick, written on the fly-leaf.

128 WELSH BARDS (Works of). THE BOOK OF THE VAUGHANS (or Vychans), containing pieces by various Poets of the 14th, 15th and 16th centuries, *in Welsh*, written by a member of that family (perhaps John Wynne ap John Gryffyth Vychan) about 1560; with a continuation by Peter Vaughan, about 1670, comprising various Poems of various ages, with several Genealogies in prose; and with further continuations, sm. 4to. *MS. on paper*, 292 *pp. dark green morocco extra by Bedford*, £42. 1570 (*and* 1670-1700)

Most of the poetry in this volume is unpublished, and the MS. is therefore one of high value. There were several distinguished literary men amongst the Vaughan family, and the hand which executed the first hundred pages of the above MS. seems to have been that of a poet himself. It is a book which deserves careful examination by Welsh scholars and antiquaries.

The names of the poets in the more ancient part are: John Kent, Iolo Goch, Edward ap Rhys, Dafydd ap Gwilim, Madoc Benfyras, Gruffydd Gryg, Tudur Aled, Gruffydd ap Jevan ap Llywelyn Vychan, Dafyd ap Edmond, J. Fynglwyd, Je. Vychan, Meredydd ap Rhys, Robyn Ddu, Dafydd Llwyd, Dafydd Nan Mor, etc.

Autographs.

129 AUTOGRAPHES D'HOMMES ILLUSTRES, a Collection of 51 Original Documents on Parchment, with autograph Signatures, folio, *carefully preserved between leaves of tinted drawing paper, russia extra, joints, gilt edges, by Hering*, £30. 1260-1740

Amongst these are several important French Documents, including the Letter of Protection given by Raymond Viscount of Turenne and his Mother Alamande to the Knight, P. Bonafos, dated 1260; an order by the first Royal Dauphin (afterwards Charles V) for payment of sums expended in making clothes for him, *a curious piece, dated* 1356; a very curious PRINTED LETTER OF PLENARY ABSOLUTION ON VELLUM from Leo X, to Anne Duchess of Bourbon, dated 1515; Signature of Jehan de Harlus first Baron de Valois to a Composition and Quittance of Lands in Valois, dated 1522; a Receipt by Marshal Anne de Montmorency, dated 1532; Receipt signed by Guy de Cambefort, with his seal, 1534; Signature of Loys de Rohan to a License of Jehan d'Assi as Butcher, 1534; Diocesan Deed, *in Provençal*, signed by Jacques de Foix, Bishop of Lescun, 1537; Indulgence granted by Anthoine du Prat, Archb. of Sens, 1539; Signatures of Louis de Bucel Count of Sancerre to

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Deeds respecting the La Tremouille Family, 1550-58; Signature of Charles Cardinal Duke of Lorraine and Abbot of St. Denis to a Deed appointing Jacques Filleul Treasurer of the Abbey of St. Denis, 1558; a curious Stable Account of Henry IV; Signature of Charles Duc de Nevers, 1623; Signature of Henri d'Orleans Duc de Longueville, 1638; and numerous other Signatures, including those of Henri de Lorraine, Charles du Bellay, Cesar Duc de Vendosme, Marshal Duc de Humieres, L. P. D'Hozier to a Grant of Arms, &c. &c. Amongst the other Documents are a Signature of Francis II. of Milan, dated 1534, Letters of the Emperor Leopold to Pope Innocent XI, dated 1684, and to Pope Alexander VIII. dated 1690, Signatures of the Emperor Joseph to the Appointment of the Countesses of Kaunitz and Schafgotz as Canonesses of St. Waudru at Mons, a Plenary Bull of Indulgence from Benedict XIV. with Seal, &c. &c.

130 RECUEIL DES AUTOGRAPHES DES ROIS ET DES REINES DE FRANCE et de Napoléon I. et sa Famille, 2 vols. folio, **Autograph Manuscript Documents on Parchment,** *with official Signatures, arranged chronologically and carefully preserved between leaves of tinted drawing paper, russia extra, joints, gilt edges, by Hering,* £60. 1319-1811

This collection comprises autograph signatures or Letters of Philip V, Charles VI, Charles VII, Charles Duc d'Orleans et Valois, Louis XII, Francis I, Henry II, Charles IX, Henry III, Francis Duke of Alençon-Anjou, Louis XIII, Louis XIV, Philippe Duc d'Orleans, Gaston Duc d'Orleans, Queen Marie Thérèse, Armand de Bourbon, Louis XV, Louis de Bourbon, Louis Philippe Duc d'Orleans, Louis XVI, Napoleon I, which have also the official Signatures of the Ministers Gedoyn, Bochelet, De L'Aubespine, Brulart, Philipeaux, Le Tellier, Galland, Colbert, de Guenegaud, Foucalt, De Voyer D'Argenson, Bertin, Amelot, La Luzerne, Duc de Bassano, &c. &c. &c.

131 AMERICAN WAR OF INDEPENDENCE. Autographs of the great leaders on both sides, including interesting Letters to the General Baron von RIEDESEL, from GEORGE WASHINGTON; THOMAS JEFFERSON; JOSA. QUINCY, Braintree, July 9, 1778; GENERAL GATES; the Traitor Arnold; General Greene; Adjutant General Keith; Col. Jonas Reed; General Heath; General Glover; General Macdougall; Col. Carter; Lafayette; Governor Tryon; General Knyphausen; Sir John Moore (of Corunna renown); Sir William Howe; General Simon Fraser; Sir Henry Clinton; General Burgoyne; Lord Cornwallis; Lord Sandwich; Lord Frederick North; Lord George Germain; Earl of Shelburne (Marquis of Lansdowne); and 44 others; *all having reference to incidents of the American War, and all (except those of the three or four English statesmen) written in America,* £50. 1777-83

EXTREMELY VALUABLE. Washington's autograph is simply a bold signature to a long letter concerning the exchange of prisoners, but almost all the

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rest are full autograph letters. Jefferson writes from Richmond, combining the sentiments of private friendship and public antagonism. Adjutant Keith's autograph is an official treaty with General Burgoyne for the disposal of part of his captive army; General Fraser writes from the Camp at Saratoga to announce reinforcements to Baron Riedesel, and says, "I have no doubt, you will be able to drive the fellows out of Benington." This was 15th August, 1777; on the following day, Riedesel was beaten by "the fellows," and within three weeks General Fraser was killed and Burgoyne and his army prisoners. This was the work of General Gates, who, nevertheless, sixteen months later, writes in a friendly way to Riedesel about his "sweet little family." Sir Henry Clinton writes a pleasant friendly letter, Sir William Howe a gruff one, to Baron von Riedesel. General Burgoyne scribbles a long letter in courteous French, not many weeks before the battle of Saratoga. Lord Cornwallis congratulates Riedesel on his "exchange" from captivity, ten months before his own surrender.

This interesting collection was made by Baron von Riedesel, commander of the Brunswick contingent in the British army, during his service before the surrender at Saratoga, and his enforced three years' residence with the Americans, amongst whom he made many friends. On his return to Germany, his wife published Memoirs of their experiences in America.

132 **Byron.** SHENSTONE'S Works, 3 vols. sm. 8vo. *calf, with the autograph signature and notes of Lord Byron when at Trinity College in* 1807, £35. 10*s*

No ordinary autograph this, but a valuable piece of MS. by the greatest of English poets after Shakespeare. He acquired the book while yet at Cambridge, and his memoranda may have been written there in the very year in which "House of Idleness" was printed. They contain a review of Shenstone's genius and poetry, with a parenthetical passage in which the character of Dr. Johnson is delineated, and a reference to Burns, all in one sustained note of four pages; besides a memorandum elsewhere concerning the Leasowes, and an epigram of four lines on "thick ancles," which exhibits the young poet in his humourous vein. From every point of view, this memorial of Lord Byron possesses an unusual degree of interest, far surpassing that of the ordinary signatures and short letters by him which have brought large prices at many sales of our time.

133 **Elizabethan Statesmen.** Letter of Instructions from the Queen's Ministers to the Commissioners for collecting Subsidies, concerning the mode of levy, and to avoid oppression, partiality, and false returns. An important state-paper in English. Dated at Greenwich, 23 July, 1598; and signed Tho. Egerton, C. S., Notingham, G. Hunsdon, R. North, T. Buckehurst, W. Knollys, Ro. Cecyll, J. Fortescue, £5.

Including the earliest English dramatic writer of real power (Buckhurst Earl of Dorset, author of Ferrex and Porrex) and one of the greatest of English statesmen, Cecil (afterwards Lord Salisbury), Lord Burleigh's son and successor. The other names are also of men of note.

134 **Francis I.** Order on his Treasurer for payment to the company of Lances under the Count de Brienne. In French. On vellum. Dated, Abbaye de Bonport, 12 April, 1540; and signed Francoys, £2. 10*s*

135 **Gray (Thomas).** Ray (J.) Select Remains, with Life by W. Derham, 8vo. *portrait*, 1760, *with numerous MS.*

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notes in the autograph of T. GRAY, THE POET, *green morocco extra, uncut, top edges gilt, by Clarke and Bedford*, £7. 7*s*

136 Scott (Sir Walter) Autograph Letter to Sir Francis Freeling, signed and dated 23 January (1823 or 1824), containing a notice of the book in which it is at present inserted, which is, LOCKHART'S Ancient Spanish Ballads, historical and romantic, translated, sm. 4to. *bds.* £3. 3*s* 1823

Hebrew Manuscripts.

137 RASHI. THE COMMENTARY OF SOLOMON BEN JARCHI on the Pentateuch and the Prophets, *in Hebrew, Rabbinical characters*, stout sm. folio, **MS. on Vellum,** *in old calf binding*, £6

Written by Nathan ben Joseph, A.M. 5031 (1271)

Valuable especially on account of its relatively high antiquity; being the oldest Hebrew MS. in my possession.

138 ABRAHAM ABULAPHIA Sitre Tora, or Cabalistic commentary on the More Nevochim of Maimonides, *Hebrew, Rabbinical characters*, 12mo. **Manuscript on Vellum,** *bd.* VERY RARE, £4. *A. m.* 5040 (1280 A.D.)

The author was a Spanish Jew whose period is not mentioned by Wolff or De Rossi. All his works (still existing in MS.) are of this mystical and cabalistic nature.

139 BIBLIA HEBRAICA, stout small 4to. **Manuscript on Vellum,** *finely written by a Hebrew-Spanish scribe, blue morocco extra, gilt edges, from the library of the Rev. Theodore Williams*, £36. *Sec.* XIV.

Early Hebrew Bibles, written in Spain, are of the greatest rarity, as the Inquisition caused all books of the Jews to be destroyed.

140 MAIMONIDES. MISHNA TORA, otherwise called the YAD ha-Khazaka: complete Exposition of the Hebrew Law and Tradition, *Hebrew, in Rabbinical characters*, Books 4, 5, 6, in 1 vol. sm. folio, **MS. on Vellum,** *bound in blue morocco, lettered ou the back*, "*Treatise on Legal Questions*," £2. 10*s* *Sec.* XIV.

141 ——— another copy of the same three Books, *in the square character*, folio, **MS. on Vellum,** *bound in parchment-covered boards*, £5. *Sec.* XV.

142 THE PENTATEUCH, the MEGILLOTH (Esther, Ruth, Lamentations, Ecclesiasticus, Canticles), the Book of JOB, the Haphtaroth, with the TARGUM of ONKELOS,

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and the Masorah : together 3 vols. (Vol. 1, 105 leaves ; Vol. 2, 156 leaves ; Vol. 3, 190 leaves), atlas 4to. **on Vellum,** *written in a fine bold character, probably of German execution, in double columns, bound,* £30.

cir. 1400

A splendid MS. formerly in the possession of the great De Rossi, who has prefixed to each volume a list of a few of the variants. The text is written in the right hand column, the Chaldee Targum in the left. De Rossi has decided, from internal evidence, that the MS. was not executed later than the year 1411, and probably was earlier. This opinion is presumably derived from the inscription at the end of Deuteronomy, which shews that the book was written by Isaac bar Simha for the Rabbi Meir bar Nathan. THE GREAT NUMBER OF VARIÆ LECTIONES supplied by this Codex renders it of the greatest importance to students of the Hebrew Scriptures.

143 COMMENTARY ON THE PENTATEUCH by an anonymous Author, *in Hebrew,* small folio, **Manuscript on Vellum,** *more than* 300 *leaves written in a peculiar back-slanting large Rabbinical character,* £10.

Sec. XV

144 PENTATEUCH (Genesis I to Numbers XX, 7) *in Hebrew,* **MS. on Vellum,** *beautifully written on a roll,* 13½ *feet by* 3½ *inches, in marvellously minute characters, mounted on two turned rollers of oak, and enclosed in a carved oak box, which bears a rude representation of King David playing the harp, with decorations,* £25.

Sec. XVI.

145 BOOK OF ESTHER, in Hebrew, *beautifully written without points on a roll of very pure vellum, within a series of borders engraved by* Salom Italia ; *enclosed in an elegantly carved case of the purest ivory, with a handle for rolling or unrolling the MS.; the whole preserved in a box with lock and key,* £20. *Sec.* XVII.

"This beautiful example was no doubt executed for some one of great distinction among the Hebrew nation, and was probably done at Amsterdam about 1630, at which time Salom Italia flourished as an engraver."

Oriental Manuscripts.

Abyssinian.

146 PENTATEUCHUS, ET LIBRI JOSUÆ, JUDICUM, RUTH, *Æthiopice,* atlas 4to. 369 *leaves, a magnificent MS. on vellum, whole bound in red russia,* £60.

A.D. 1679

A remarkably fine MS. written in the ancient Æthiopic or Geez language. There is a brief Epitaph to each of the Books—that to the first three being "*Here ends the Book of Genesis, &c. Glory be to God for ever and ever, Amen and Amen*"; at the end of Numbers *Here ends the Book of Numbers in the Peace of*

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God, Amen; to the remaining Books, *Here ends Deuteronomy, &c.* This MS. although dating about 150 years later than the celebrated folio of the MS. of the Pentateuch in the library of the British and Foreign Bible Society, brought over by the traveller Bruce and written in the reign of King Isaac, yet, is not like it, disfigured by rude drawings, and besides being executed in a much finer, and remarkably bold style of calligraphy, (each letter measuring more than a ¼ inch in height) contains additional Books of Scripture. It would be of great value for collation with a view to restoring the purity of the text of the Æthiopic version, which by the admission of Dillman, is far from being in a satisfactory state. This MS. was written, as we are told by the Scribe at the end, in the 11th year of King John, who appears however to have reigned only over a portion of the ancient realm, "when the Abuna Synedo was Patriarch of Æthiopia in the year of the world 7171 *ie.* AD. 1679, for the use of the priests and deacons of the Church." The value of the MS. is therefore considerably enhanced by the fact of its having been intended for public use, and no doubt written in strict conformity with the standard Church text.

Nearly every page contains a rubricated verse.

147 PSALTER, complete (including the 151st Psalm on the Slaughter of Goliath), followed by the Song of Moses, 13 other Scriptural Canticles, and the Song of Songs; concluding with an Office to the Virgin Mary, *in the old Ethiopic or Geez language*, sm. 4to. *MS. on vellum, in the original oak covers, and preserved in the original leathern case, with straps for wearing round the body*, £9. 9*s* *Sec.* XVII.

A curious picture of the Virgin and Child, painted on vellum, is inserted.

148 PSALMS (including CLI); CANTICLES; SONG OF SONGS, and the WĒDDĀSĒ MĀRYĀM (Praises of the Blessed Virgin Mary) in *Ethiopic*, smallest 4to. **Manuscript on Vellum,** *in the original oak boards, covered with leather*, £10. *Sec.* XVIII.

149 ——— a similar MS. sm. 4to. **written on Vellum,** *in the original wooden boards, enclosed in a leather case, with straps*, £12.

150 GOSPEL OF ST. JOHN, *in Ethiopic*, sm. 4to. **MS. on Vellum,** *in the original wooden boards*, £5. *Sec.* XVIII.

Arabic.

151 KORAN, *in Arabic*, stout sm. folio, **illuminated Manuscript,** *elegantly written in a bold Naskhi character, with rubricated headings and bordering lines, and also gilt ornaments throughout, Oriental binding*, £12. *? India, Sec.* XVIII

152 ——— the same, *in Arabic*, 16mo. *very neatly written MS. Oriental morocco binding*, 36*s*

Written by Mohammed, son of Mohammed Hadi Alewi, A. H. 1203

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153 KORAN, the same, *in Arabic, MS. beautifully written in an ornamental style and illuminated in gold, in a roll measuring* 12 *ft. by* 3 *inches, enclosed in a cylindrical ivory box*, £5. *Sec.* XVIII

154 ——— another **illuminated MS.** of the same, 12mo. *in native gilt binding, protected by a blue woollen covering, with strings, for portable use*, £5.
Written by Shakr bin Sayyid Ahmad (about 1800*)*

155 ——— *in Arabic*, 8vo. *MS. neatly written, with gilt headings and Unwan*, 36*s*
Written by Ali Muhammad Sanjani, A.H. 1231

Burmese and Siamese.

156 KAMMAVACHA : Ritual of the Buddhist Priests, *in Pali, painted in black upon gold enamel, on* 12 *long narrow thin plates of* COPPER, *enclosed in a pigskin case by Lortic, narrow impl. folio size*, £12. 12*s* *Sec.* XVIII

157 ——— another copy, *on* 13 *leaves of the talipot palm, superbly painted in gold and black on red ground, wooden sides*, £6. 6*s* *Sec.* XVIII

158 PATIMOKKHA, or Laws of the Buddhist Priesthood, a portion of this work in *Pali*, with a *Burmese* translation, *all in Burmese characters, written on four palm leaves, in black letters on a silver ground*, £4.
Sec. XVIII

159 MEDICAL WORK, treating more specially on Nervous Diseases, *in Siamese, MS. written on leaves doubling up like a folding screen, and forming a folio volume, with* 35 *drawings of the Human Figure*, £4. 4*s* *Sec.* XVIII

Chinese.

160 CHINESE DRAWINGS. A Collection of SIXTY CURIOUS CHINESE DRAWINGS of a superior Description, exhibiting the various Arts, Manufactures, and Customs of the Chinese Nation, particularly the manufacture of China in its various stages; the gathering, preparing, and drying the Tea Plant; etc. 2 vols. square folio, *in an ornamental silk binding*, £10. 10*s*
Sec. XVIII

The above description is written on the fly-leaf, in the handwriting of Mr. J. R. Morrison, the Chinese scholar, son of the lexicographer. Various

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European figures that appear as purchasers of the tea, are in the costume that prevailed about the middle of the eighteenth century.

161 CHINESE HOMES: an impl. folio volume, *containing* 50 **beautiful Paintings,** *executed with skill, taste, and artistic knowledge far superior to the better average of Chinese art; representing personages of the upper class engaged in various occupations and amusements within their houses, or in the adjacent grounds; bound in green morocco gilt, the sides covered with Chinese silk,* £25.
Sec. XIX

These drawings convey to the European eye a better idea of Chinese home-life amongst the wealthy, the costume and character of their families, the decoration and style of their houses and gardens, and the artificial woods and waters with which they embellish them, than any thing else could do.

162 CHINESE HUNTING-SCENES. A roll, thirty-four feet in length by 11½ inches in breadth, *with highly-finished Drawings representing Tiger and Boar Hunts, Shooting, Hawking, etc.* £2. 2*s* *Sec.* XVIII

163 CHINESE LANDSCAPES. Thirty-five exquisitely fine Drawings, 22 inches by 16 each, depicting Mountain and River Scenery, Seaports, with Temples, and other buildings, Ships, etc. *executed in Indian ink, with a marvellous mastery of effect; evidently by a Chinese artist, but so correct in drawing, perspective, and the use of light and shade, as to indicate some acquaintance with European art, mounted and stitched together in an oblong portfolio,* £10. *Sec.* XIX

These are veritable pictures, upon which the eye rests with gratification. Their style is very unusual and of remarkable elegance.

164 NOVEL or Romance, *in Chinese,* MS. on fine silk, *with* 10 *large Drawings representing the progress of the hero and heroine, and their friends, including landscape and other illustrations, all beautifully drawn, coloured, and executed in a superior style, mounted on paper, and forming a roll* 25 *feet long by* 12 *inches wide,* £5. 5*s*
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Indian.

165 BHAGAVAD-GITA, *a Sanscrit MS.* **richly illuminated,** *written in minute characters on the blank insides of golden circles, with* 17 **Miniatures,** *on a roll of very thin paper,* 9 *ft.* 2 *in. long by* 2 *inches broad, enclosed in a wooden box,* £8. 8*s* *about* 1800

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166 BHAGAVATA PURANA. LIFE OF KRISHNA, in **Sanscrit**, stout sm. 4to. *a fine Sanscrit MS. of* 960 *pp. written in a bold and plain hand, in the Devanágari character, with* 147 **large Drawings**, *each the full size of the page, all brightly coloured, and many of them silvered, representing the various incidents of this incarnation or Avatar, oriental stamped binding, from the library of Dr. Adam Clarke*, £15. 1233 (A.D. 1817)

167 DURGASINHA'S Commentary on the Kâtantra Grammar, *Sanskrit, in Bengali character, on yellow paper, MS.* the third part (on the verb) only; marginal gloss throughout, *between the two original boards*, 30*s* (*ca.* 1650)

168 MAHABHARATA: the Sabha Parva, *in Sanscrit, Devanagari characters*, folio, *MS. written in oblong fashion, hf. calf neat*, £2. 10*s* *Sec.* XVII

169 NATIVITIES, *in Sanscrit, a roll several feet in length*, 10*s* *Sec.* XIX

170 NYAYA Philosophy. A work in Sanscrit, Bengali characters, wanting the title and introduction, on the Logical System of Hindu Philosophy, *written on palm-leaves strung together*, £4. 4*s* *Sec.* XIII-XIV

Sanscrit MSS. of so great an age as this are excessively rare, even in India.

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171 ADI GRANTH: the SACRED BOOK OF THE SIKHS, *in Panjabi*, stout folio, *fine bold MS. in the Gurumukhi character*, 467 *leaves, strong native binding*, £12. 1874 (1817)

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173 HISTORY OF CEYLON, from the arrival of Vijaya down to A.D. 1807, *in Singalese*, **Manuscript** *on leaves of the palm tree, enclosed between beautiful covers of*

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CARVED IVORY, *bearing a variety of elegant ornamental designs*, £15. *Sec.* XIX

The artistic value of the covers is extraordinary. Such a specimen of Eastern binding and ornamentation has never before come under my notice. The elaborate carving which occupies the entire outer space of the covers indicates not only the most wonderful technical skill, considering the nature of the material—ivory, but also the highest development of decorative art in Ceylon.

Indonesian.

174 **Bhatta** MS. *on paper, apparently a copy by a European*, 3*s* 6*d* 1830

175 **Dayak** Bible, 2 vols. folio, MS. containing the autograph of Hardeland's version of the Old Testament, in Roman characters, *bds.* £8. 10*s* (*Borneo, about* 1850)

A singular monument of one man's indefatigable industry and linguistic skill.

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176 PAINTINGS, by SATSUMA ARTISTS: a stout folio volume, *containing* 60 *exquisitely* BEAUTIFUL DRAWINGS *on silk* (13½ *by* 9 *inches*), *executed in brilliant colours in the* FINEST STYLE OF JAPANESE ART, *comprising Costume, Views, Flowers, Birds, Hares, Cats, etc. neatly mounted on thick cardboard, with damask silk covers protected by* 8 *very elegant perforated corners of silver relieved by gilding, enclosed in an elegant European morocco case*, £72. *Sæc.* XIX

Probably the finest Collection of Japanese Drawings ever offered for sale, executed by Three Artists of Satsuma.

177 ALBUM OF 18 OLD JAPANESE DRAWINGS, *in colours and heightened with gold, highly finished, of Battles, Domestic Scenes, Councils, etc. folded like a screen into* 4*to. size, the sides bound in embroidered silk, with metal corners*, £8. 8*s* *Sec.* XVIII

Apparently illustrative of some Romance. One side of the screen is devoted to warlike scenes, the other to incidents of civil life.

Persian.

178 CALLIGRAPHY. Forty-two specimens of beautiful writing, *consisting of Persian texts, executed on* 21 *thick leaves of paper*, large folio size, *by various Masters of the Art, richly illuminated and bordered, including a few lines of Shikasta character in the autograph of the Moghal Emperor* 'Alamgír; *in the original native binding, rebacked*, £7. 1690-1705

This magnificent collection of ornamental scription, by the most perfect artists of the Moghal court, forms a truly royal book. The lavish use of gold

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in the borders and backgrounds, as well as in the margins which are powdered with it, makes an appropriately brilliant frame-work to the beautiful characters which occupy the middle of the pages.

179 FIRDUSI. SHAH NAMAH: the Book of Kings, *in Persian*, an heroic Poem, containing the History of Persia from Kayomurs to Yezdejird, royal folio, **a magnificent illuminated** *Persian MS. of* 547 *leaves, beautifully written, and adorned with* **4 Unwans and 40 large Miniatures,** *sumptuously whole bound in red morocco super extra, tooled sides, joints, silk linings and gilt edges, by Stamper*, £30. *Sec.* XVIII

A superb specimen of Oriental work, which was seized in the Imperial Palace at Delhi, when that city was ravaged after the mutiny.

180 FIRDUSI, SHAH NAMEH, *in Persian*, folio, **beautiful illuminated Manuscript,** *written within borders of gold, and* ORNAMENTED *with* **4 Unwans,** *the first having magnificent borders, and* **65 elegant Miniatures** *executed in brilliant colours, heightened with gold, by a native artist, in the original elegantly enamelled and painted Persian binding, enclosed in a morocco English case*, £36. *Sec.* XVIII

The vividness of the colouring, the variety and number of the paintings, makes this a MS. exceptionally desirable, both as a copy of one of the world's great books and as a specimen of modern Oriental Art. There is but one objectionable illustration in the volume; it is that which represents the Princess Tahmina with the hero Rustum, engaged in originating the existence of Sohrab, whose future fate it was to fall by the hand of his father.

181 FIRDUSI, SHAH NAMAH: Book of the Kings, *in Persian;* two different MSS. of the famous Poem, transcribed for Captain Turner Macan when he prepared his edition of the work, with his notes and corrections marked, *both imperfect at beginning and end*, 2 vols. thick folio, *hf. bd.* £4. 4*s* *Sec.* XIX

181* FIRDUSI, SHAH NAMAH, *in Persian*, folio, *a MS. containing Vol. I, or about half the book, elegantly written, with numerous striking* **Miniatures,** *bound*, £4. 4*s* *Persia, Sec.* XVIII-XIX

Although not a first-class example of Persian Art, the fact that the work is indubitably Persian makes it interesting. Almost every Shah Namah that appears in the London market is a production of Northern India.

182 FIRISHTAH. Chronicles of India, called the Tarikhi Firishta or Gulzári Ibráhím, by Mohammed Qásim Hindú Sháh Firishtah, *in Persian*, stout folio, *fine old*

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MS. written in a clear and bold Taliq character, perfect and in good condition, native binding, £10. 10*s*
Sæc. XVII-XVIII

183 HAFIZ. DIVAN-I- ḤÁFIẒ SHÍRÁZY: Poems, *in Persian*, 8vo. *elegantly written MS. with illuminated 'Unwan, in Oriental red morocco binding*, £3. 3*s*
Sec. XVII

One of the seals impressed on the last page is dated A.D. 1080.

183*——— Diván: another copy of Hafiz, *in Persian*, roy. 8vo. *finely written MS. within bordering lines of red and gold, in an elegant native binding*, £2. 10*s*
Sec. XVIII

184 ——— Divan: Poems, *in Persian*, 8vo. *MS. with illuminated Unwan, written within gold lines, brightly gilt Indian binding*, 20*s* *Sec.* XIX

185 HAZIN. (KULLIYAT) DIWANI SHEIKH 'ALI HAZIN, *in Persian*, roy. 8vo. **illuminated MS.** *beautifully written in the Nastalic character, richly ornamented with gold, and several 'Unwans, the binding exquisitely painted and lackered*, £5. A. H. 1234

186 MASNAVI: the great Sufi Poem of JELALU D'DIN RUMI, *in Persian*, sm. folio, *MS. very neatly written in the Nastalik character, the last leaf mended, bd.* £7. 15*s* *A. H.* 880

MSS. of this important work are rarely met with of such an age as the present.

187 MASNAVI, impl. 8vo. **illuminated MS.** *exquisitely written in small Nastalik characters, within rich borders and ornaments of gold, bound in old red morocco gilt*, £7. 7*s* *about* 1580-1600

188 MIRATI AHMADI: History of Gujerat, down to the middle of the eighteenth century, by 'Ali Mohammed Khan, *in Persian*, folio, *plain MS. oriental binding*, £7. 10*s* *about* 1780-90

This is an important historical work, a translation of which was commenced by Dr. Bird for the Oriental Translation Fund, but he only completed one volume out of five or six. The appendix contains biographical and geographical information as a complement to the purely historical body of the work. The rarity of the MS. is evinced by the fact that Dr. Bird made his version from a copy transcribed in India in 1822, and the statement in his preface that no MS. of the work was then to be found in any of the Persian collections in Europe.

189 MUHTASHIM KASHI AND AMIR HUMAYUN. The Diwans of these two poets, *in Persian*, bound in

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1 vol. roy. 8vo. *beautifully written and illuminated MS. wanting however the last leaf of Muhtashim and the first of Humayún, in the original elegant gilt binding,* £3. 10*s* A.H. 998

Both these poets lived in the sixteenth century: the MS. is quite contemporaneous with Muhtashim.

190 NIZAMI. Yusuf wa Zulaikha, a romantic Poem, *in Persian,* 8vo. *fine illuminated MS. with* 19 **Miniatures,** *illustrating the fabulous life of Joseph; in the native painted binding, the sides within and without covered with floral designs,* £5. *Sec.* XVIII-XIX

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Good copy of a celebrated work, from which Muir and Sprenger have largely drawn.

192 SADI KULLIYAT. Complete Poetical Works of Muslihu dDín Sadi of Shiráz, *in Persian,* 28 parts in 1 vol. sm. folio, *MS. beautifully written in a minute Talik, with illuminated Unwans, the margins a little affected by damp, native binding,* £15. A. H. 906

A highly important Codex, as it contains the text of the Bostan copied from the author's own MS. dated A. H. 655, and from this fact we may estimate the value of the entire book. The Scribe was Mun'imu d-D'in Awhadi.

193 SADI, KULLIYAT: Complete Poetical Works, *in Persian,* sm. folio, **fine illuminated MS.** *with Unwans and numerous* **Miniatures** *carefully executed, exquisitely written within gold lines and ornaments; bearing the seal of the Moghal Emperor Shah Jehan, oriental borders,* £50. *Sec.* XVI

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196 SADI. Gulistán, *in Persian*, sm. 4to. *beautifully written MS. with borders of gold lines, and illuminated' Unwan, neat native binding*, £2. *Sec.* XVIII

197 ——— GULISTAN, *in Persian*, sm. 4to. *very elegantly written MS. in Oriental binding, from Dr. Hawtrey's library*, 12*s* *Persia, Sec.* XVIII

198 SHAHI. DIWAN (Poems) of Amir Shahi, *in Persian*, sm. folio, **illuminated MS.** *exquisitely written with gilt and painted headings, all the margins decorated with ornamental tracings of various hues, native red morocco*, RARE, £3. 10*s* *about* 1500

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A work interesting from various points of view; as a rare book; as the production of a brilliant boy of fourteen, who afterwards perished miserably in prison by the act of his father, Ranuzzo I, Duke of Parma; and also as containing, scattered throughout the volume, the extraordinary and beautiful designs of pen-ornament above-mentioned.

207 GAGLIARDELLI (Salv.) Soprascritte di Lettere in forma cancelleresca, corsiva, appartenenti ad ogni grado di persona, obl. 4to. 267 *engraved columns, surrounded by woodcut borders, hf calf, uncut*, £1. 16*s* *Fiorenza*, 1583

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mounted and one leaf torn; collation; plates I-VIII, and a plate numbered 27 in Introduction, plates 1-207, without 176 and 181-190. At the end is a coloured series 5e Cahier, Lettres Ornées, plates 1-21, without number 4.

210 SERVIDORI (Dom. Maria de) Reflexiones sobre el Arte de Escribir, 2 vols. folio, *one consisting of* 105 *plates, calf*, £2. 5*s* *Madrid*, 1789

The plates of Ornamental Penmanship and Alphabets include French, German, English, and other styles as well as Spanish. Amongst them is a specimen of engraving, raised white letters on a black ground.

Catalogues of MSS.

211 BARROIS (J.) Bibliothèque Protypographique ou Librairies des fils du Roi Jean, Charles V, Jean du Berri, Phillippe de Bourgogne et les siens, 4to. 8 *facsimiles and* 2 *plates, hf. morocco*, 10*s* *Par.* 1830

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BODLEIAN Catalogues of MSS.—see OXFORD.

BRITISH MUSEUM CATALOGUES of MSS.—see "Catalogue of Periodicals."

212 CATALOGI LIBRORUM Manuscriptorum Angliæ et Hiberniæ, in unum collecti, cum Indice, folio, *frontispiece, about* 1000 *pp. calf*, 15*s* *Oxoniæ*, 1697

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213 COTTONIAN Library Report, folio, *interleaved, with numerous MS. notes by Sir F. Madden, hf. russia, rare*, 20*s* 1732

214 COWIE (M.) Descriptive Catalogue of the Manuscripts and Scarce Books in the Library of St. John's College, Cambridge, in 2 parts, 4to. *with an Index, sd.* 12*s* *Cam. Camden Soc.* 1842-43

215 IRIARTE (J.) Regiæ Bibliothecæ Matritensis Codices GRÆCI MSS. Vol. I, *all published*, folio, *calf*, 12*s* *Matriti*, 1769

216 ——— another copy, folio, *in red morocco extra, gilt edges, the Royal Arms of Spain on the sides*, 21*s* 1769

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This formerly belonged to the Keeper of the MSS. described, S. R. Maitland, who has made some MS. notes.

219 LAMII Catalogus Codicum MSS. qui in Bibliotheca Riccardiana Florentiæ adservantur, folio, *portrait, vellum*, 12*s* *Liburni*, 1756

A well made Catalogue of a beautiful Collection of Manuscripts, with numerous quotations, especially from the Early Italian Codices.

220 LOSELEY Manuscripts, illustrative of English History, Biography, and Manners, from Henry VIII to James I, edited by Kempe, 8vo. *frontispiece, and facsimiles of Autographs, bds.* 7*s* 6*d* 1835

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221 MONTFAUCON (B. de) Bibliotheca Bibliothecarum Manuscriptorum Nova, ubi, quæ innumeris bibliothecis continentur, describuntur, 2 vols. folio, *calf*, 15*s* *Parisiis*, 1739

With copious Indexes of names and subjects.

NOTICES et Extraits des MANUSCRITS—see *post*.

Oxford Libraries:

222 BODLEIANÆ BIBLIOTHECÆ CODICUM MSS. ORIENTALIUM Catalogus; Pars. I: Codd. HEBRAICI et CHALDAICI, atque Arabici et Syriaci, conf. URI, 1787; Pars. II: Codd. Arabici, conf. NICOLL et PUSEY, 1835; 2 vols. royal folio, *with several facsimile plates and Extracts*, *bds.* 20*s* *Oxon.* 1787-1835

This is one of the descriptive works upon great Oriental collections which no student in that class of literature can afford to dispense with.

223 CATALOGI Codd. MSS. Bibl. Bodleianæ, pars VI: Codices Syriaci, confecit R. Payne Smith, 4to. 4 *coloured facsimiles*, *cloth*, 10*s* *Oxonii*, 1864

224 PARIS (Paulin) Les Manuscrits François de la Bibliothèque du Roi, leur Histoire et celle des textes Allemands, Anglais, Hollandais, Italiens, Espagnols, de la même collection, 7 vols. 8vo. *hf. calf*, 35*s* *Paris*, 1836-48

Fetched, 1857, Sotheby's, £3.

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225 REPORTS OF THE ROYAL COMMISSION ON HISTORICAL MSS. I-VI, folio, *sd.* 1870-77

226 ——— the same, Sixth Report, *separately*, 8*s* 6*d* 1877

Some of these parts are out of print and very rare. The amount of valuable labour accomplished by the Commission during the seven years of its existence is very great, and of incalculable benefits to students. The whole inquiry was one of the most important ever instituted by a government in the direction of literary and antiquarian research.

227 RODRIGUEZ DE CASTRO, BIBLIOTECA ESPAÑOLA, que contiene la Noticia de los Escritores Rabinos Españoles y la de los Escritores Gentiles Españoles y de los Christianos, hasta fines del siglo XIII de la Iglesia, 2 vols. folio, £3. 3*s* *Madrid*, 1786

228 RUD, Codicum Manuscriptorum in Bibl. Ecclesiæ DUNELMENSIS Catalogus Classicus, cum Appendice, folio, *bds.* 25*s*; *russia*, 36*s* *Dunelmiæ*, 1825

229 TANNERI Bibliotheca Britannico-Hibernica, sive de Scriptoribus qui in Anglia, Scotia et Hibernia ad saeculi XVII initium floruerunt, 1 vol. in 2, folio, *portrait*, *interleaved with* MANY VALUABLE MS. ADDITIONS BY THAT EMINENT SCHOLAR, SIR FREDERICK MADDEN, *cloth*, £12. 1748

A valuable bibliographical handbook, giving the names of all the early British authors with biographies and lists of their Works, printed and Manuscript.

230 **Vienna Library:** LAMBECII (P.) Commentarii de Bibliotheca Cæsarea Vindobonensi studio A. F. Kollarii, 8 vols. folio, *plates and facsimiles of miniatures and extracts from ancient MSS. &c.* *bds.* 24*s* *Vindobonæ*, 1766-82

331 WYCLIF (John) Catalogue of the Original Works (Manuscript), by W. W. Shirley, 8vo. *cloth*, 7*s* 6*d* *Oxford*, 1865

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Facsimiles of MSS. and Autographs.

232 ÆTHELWOLD'S (ST. *Bp. of Winchester*) Benedictional, an illuminated Anglo-Saxon MS. X Cent. with Dissertation by J. Gage, and description of Archbp. Robert's Benedictional at Rouen, atlas 4to. LARGE PAPER, 34 *full-page engraved facsimiles, bds.* 14*s* 1832

Alexandrine Codex:

233 NOVUM TESTAMENTUM Græcum e codice MS. ALEXANDRINO descriptum a C. G. Woide, royal folio, LARGE PAPER, *printed in facsimile, plate, old red morocco, gilt edges,* £4. 4*s* *Lond.* 1786

234 ——— Appendix, in qua continentur Fragmenta Novi Testamenti Thebaidici vel Sahidici, cum dissertatione, edd. Woide et Ford, royal fol. LARGE PAPER, *bds.* 30*s* 1799

234* ——— the same, royal folio, LARGE PAPER, *fine copy in russia,* 36*s*

235 VETUS TESTAMENTUM, Graece e Codice MS. ALEXANDRINO, qui Londini in Bibliotheca Musei Britannici asservatur, typis ad similitudinem ipsius Codicis Scripturae fideliter descriptum, cura et labore H. B. BABER, 3 vols. in 9 parts, impl. folio (pub. £18. 18*s*). £10. 1816-21

This edition was confined to 250 copies. Woide's "NEW TESTAMENT" edited from the same Codex, should be bought with the above.

236 Anne of Britanny: LIVRE D'HEURES DE LA REINE ANNE DE BRETAGNE, *exactly reproduced after the original in the Musée des Souverains,* 344 MAGNIFICENTLY PRINTED PAGES WITH ILLUMINATED BORDERS OF FLOWERS AND FRUITS, *and* 50 LARGE AND EXQUISITELY BEAUTIFUL MINIATURES, *with a* SECOND VOLUME *containing a Translation into French by* L'ABBÉ DELAUNAY, 2 vols. impl. 4to. *elaborately bound in red morocco extra, emblematic tooling on sides, the edges gilt, and enclosed in cases,* £42. *Paris, Curmer,* 1861

Now getting scarce; as only a limited number of copies were printed and the stones were destroyed. No other publication of the kind has surpassed in beauty these charming chromolithographs. The above copy is in the very choicest state in which the work was issued.

237 ANTIPHONAIRE DE ST. GRÉGOIRE: Facsimile du Manuscrit de St. Gall, (copie authentique de l'Autographe écrite vers l'an 790), avec Dissertation donnant la clef du Chant Grégorien, dans les antiques Notations, par R. P. Lambilotte, royal 4to. 150 *plates of facsimiles, cloth,* 30*s* *Bruxelles,* 1867

238 EVANGELIA SLAVICA, quibus olim in Regum Francorum oleo sacro inungendorum solemnibus uti solebat Ecclesia Remensis, ed. Silvestre, Latine vertit Kopitar, roy. 4to. *the ancient Slavonic MS. reproduced in exact and beautiful facsimile, on* 63 *plates, with the Latin translation facing every leaf, without the leaf of translation to plate* 51, *morocco extra, blind tooled in the old style, gilt edges,* £2. 16*s* *Lut. Paris,* 1843

Only 100 copies printed, most of which were purchased for transmission to Russia.

239 FOUCQUET (JEHAN) ŒUVRE, 2 vols. 4to. *containing the famous* LIVRE D'HEURES DE MAISTRE ESTIENNE CHEVALIER, *within* EXQUISITE BORDERS, *ornamented with* 52 **Miniatures,** *richly illuminated in gold and colours, and other Offices, similarly adorned, with beautiful borders, illustrated with* 57 *chromo-litho-*

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graphs and numerous wood engravings, half morocco, gilt edges, £8. 8*s* *Paris*, 1866-67

240 ——— the same, 2 vols. 4to. *whole bound crimson morocco extra, silk linings, gilt edges, preserved in two cases of not an ordinary make,* £14. 14*s* 1866-7

The miniatures and borders reproduced in this beautiful work are chefs-d'œuvre of art of the Renaissance period, and were executed by Foucquet about the middle of the fifteenth century.

241 ISOGRAPHIE DE HOMMES célèbres, publiée par Delarue, sous la direction de MM. Bérard, Chateaugiron, Duchesne Aîné, etc. avec TABLE, 4 vols. impl. 4to. *hf. blue morocco,* £6. *Paris*, 1828-30

This fine work contains upwards of a thousand facsimiles of letters and signatures of the most eminent men and women of Europe who have lived during the last five hundred years; particularly of France, England, Germany, and Italy. The originals from which the facsimiles were taken are mostly in the National Collections of those countries.

The "Table" gives the prices which autographs have fetched at sales from the year 1820, and is bound in russia.

242 JOINVILLE (Jean, Sire de) Histoire de Saint Louis, Credo, et Lettre à Louis X, texte original, *vieux Français,* accompagné d'une traduction par N. de Wailly, royal 8vo. *a handsomely printed volume, with coloured plates and woodcuts, facsimiles from MSS. plates of Seals, and maps of the Crusades, hf. morocco,* 12*s* *Paris*, 1874

243 ——— CREDO DU SIRE DE JOINVILLE, 2 parts, sm. 4to. *Facsimile of the original illuminated MS., the miniatures reproduced in woodcuts, with introduction and interpretation, all printed on* Vellum, *uncut,* 20*s*

Paris, Didot, pour la Société des Bibliophiles, 1837

Thirty copies were thus printed in facsimile from the old thirteenth century MS.

244 MADDEN'S (Sir Fred.) Collection of Facsimiles of Ancient Biblical MSS. Charters, Historical Documents, Illuminations, Early Maps, etc. including Magna Charta, the Warrant to execute Charles I, Charter of Battle Abbey, and Autographs of distinguished persons, a large folio parcel, £3. 16*s*

An extremely interesting lot.

245 TASSO. MANOSCRITTI INEDITI, ed altri pregevoli documenti per servire alla biografia del Tasso, illustrati da ALBERTI, folio, 34 *plates of facsimiles, portraits, etc. from MSS. hf. vellum,* 15*s*

Lucca, 1837

246 STATUTS DE L'ORDRE DU SAINT ESPRIT. Facsimile of a Manuscript of the XIV Century in the Library of the Louvre, edited by Comte Horace Viel-Castel, **the MS. printed on VELLUM, reproduced on 17 plates, containing Miniatures and borders illuminated in gold and colours,** *morocco super extra, back and sides elaborately tooled with fleur-de-lis in gold,* £25. *Paris*, 1853

Presumed to be UNIQUE (on vellum), as Brunet makes no mention of copies being so taken; it cost its late owner a few years since (in Paris) 1750 francs (£70).

247 STROGANOVSKII Ikonopisnyi Litsevoi Podlinnik; System of Sacred Iconography, exhibiting the figures in full face, *with old Russian inscriptions,* sm. 4to. *lithographed from the original Drawings as an Autograph Edition, bds.* 36*s* *Moskva*, 1869

These sketches were executed by Strogonoff about the year 1600, and

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contain sketches of Saints' figures and groups, all executed in full face and looking towards the beholder, as a drawing-book for ecclesiastical artists. The skill and power they exhibit are of no mean order, and immeasurably superior to what we see in the stereotyped illustrations of Byzantine and old Græco-Russian MSS. Mr. Butovski edited the reproduction.

Palæography.

248 ANDERSONI (J.) SELECTUS DIPLOMATUM ET NUMISMATUM SCOTIÆ THESAURUS, auxit Ruddimannus, royal folio, *with* 179 *facsimiles of Charters, etc. and a critical Letter in the autograph of Rev. Joseph Hunter inserted,* VERY FINE COPY IN RUSSIA EXTRA, *gilt edges,* SCARCE, £15. *Edinb.* 1739

Collation: 179 plates, *i e.* 3-180 and a second plate (not a duplicate) numbered 25. There are no plates numbered 1 and 2 in existence.

249 BARROIS, Eléments Carlovingiens linguistiques et littéraires (Laographie, Carlographie, Romane Française), 4to. *plates of characters, etc. calf extra, gilt edges,* 16*s* *Paris,* 1846

250 BASTARD, Peintures et Ornemens des MSS. classés dans un ordre chronologique, pour servir à l'histoire des Arts du Dessin, Parts 1, 2, 4, 5, 6, 8, 9, imperial folio, *containing* 63 *plates, most of them coloured, including three beautifully illuminated and finished examples of gold and silver writing upon a purple ground, full-page size; taken from MSS. of the sixth, seventh and eighth centuries, in three portfolios,* £36. [*Paris,* 1835, &c.]

The most magnificent work on Palæography ever projected. It was not completed; but perfect copies of even so many parts as were published are now excessively rare—in fact, not to be had at all.

251 ——— Facsimiles of Illuminated MSS. of the Carlovingian Period, forming a portion of his great work, viz.:

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252 CECCHETTI, la Scuola di Paleografia in Venezia, atlas 4to. 9 *plates of facsimiles of MSS. of the* 10-14 *centuries, bds.* 12*s* *Venezia,* 1862

253 CHAMPOLLION, Chartes Latines sur papyrus du VI Siècle, 2e fasc.; Chartes Latines, Françaises, et en langue Romane, 4e et 5e fasc. 1841; 2 large folio parts, *full of interesting facsimile plates,* 5*s* *Paris,* 1837-41

254 CHASSANT, Dictionnaire des Abbréviations Latines et Françaises, usitées dans les inscriptions lapidaires et métalliques, les manuscrits et les chartes du moyen age, 4e édition, 1 vol. 12mo. xlviii and 172 pages, *cloth,* 7*s* 1876

The abbreviations were specially cast for this work.

255 CHASSANT, Paléographie des Chartes et des Manuscrits du XIe au XVIIIe siècle, par ALPHONSE CHASSANT, *Paléographe,* septième édition, augmentée d'une instruction sur les sceaux et leurs légendes, et des règles de critique propres à déterminer l'âge des chartes et des manuscrits non datés, 1 vol. 12mo. 160 pages, *with* 10 *folding plates of Alphabets, Abbreviations, Charters, etc. cloth,* 7*s* *Paris,* 1876

These two handy little works are very useful for young historical scholars.

256 CHRONICON GOTWICENSE seu Annales Monasterii Gotwicensis ordinis S. Benedicti, ex codicibus depromptum, Vol. I (all

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published), in 2 vols. folio, *with numerous plates of ancient Manuscripts and Charters, accompanied by a critical text, calf*, 30*s*
Typis Monast. Tegernseensis, 1732

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257 HUMPHREY'S ILLUMINATED BOOKS of the Middle Ages, with an Account of the Development and Progress of the Art of Illumination from the VIth to the XVIIIth centuries, folio, *illustrated from a series of* 31 *examples of the size of the originals, selected from the most beautiful of the MSS. of the various periods, executed on stone, and most beautifully printed in gold, silver, and colours by* OWEN JONES (pub. at £16. 16*s*), *hf. bd. red morocco*, £9. 9*s* 1849

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259 HARDY (Sir T. Duffus) the ATHANASIAN CREED in connexion with the Utrecht Psalter, being a Report on a MS. in the University of Utrecht, folio, 5 *leaves of facsimile, four of them photographic, hf. calf neat*, £4. 4*s* *Privately printed*, 1873

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Garde cuisse fluted.

Black breastplate, with gilt figures of the Virgin and child beaten up and engraved. A Nuremberg work of Albert Dürer's school. M. (S. 69.)

Open helmet, temp. Henry VIII.

Burgonet, with grotesque vizor. M. (S. 75.)

Two exceeding well preserved pieces of a Jazarme jacket, being one side of the front and one side of the back, covered with red velvet and gilt nails.

A complete Jazarme jacket, covered with red velvet and tinned copper nails, mounted on a body, circa 1470. M. (S. 16.)

Engraved morion, temp. Elizabeth.

A placatte, temp. Elizabeth, engraved with acid, partly blacked in and partly gilt. There are also brass rosettes and false jewels.

An ancient model in copper of a suit of armour, temp. Jas. I.

Helmet, back, breastplate, and gorget of scale armour, with original red leather lining and silver lace edging. Middle of 17th century. (Polish or Hungarian?)

Fluted armet, early 16th century. The beaver, which is remarkable for its extreme length, opens in the middle. See Violet le Duc's Mobilier, vol. 5, pl. 1.

Close helmet, early 16th century. Also remarkable for its size and the large beaver. This retains part of the original lining. The rest of the latter has been supplied and affixed to the outside of

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the helmet by silk laces passing through the original holes and finished by gilt tags. These tags are shown in Albert Durer's print of the coat of arms with the cock for a crest. This helmet is supported by two bronze figures, 1·4 high, partly gilt and enamelled.

A tilting gauntlet, latter half of 15th century.

A glaive, with part of original handle.

A spider helmet.

A brigandine formed of small pieces of iron quilted between linen cloths, mounted on a block.

A large cross bow, end of 15th century.

ORIENTAL.

Japanese helmet of copper tinned, with a very large embroidered hood attached.

Child's suit of armour, made principally of paper.

Modern Persian suit of armour, shirt of mail, helmet, shield and vambrace, the latter three damascened.

A Saracenic suit of what is commonly called Kettlelid armour, mounted on a block and surmounted by a funnel shaped helmet bearing the Constantinople armoury mark.

An ancient Indian helmet of a circular shape, with three bands of raised ornaments.

A life-sized wooden figure clothed in an Indian coat of mail, similar to those drawn in Skelton's work (p. 140); there is a black leather shield with gilt bosses, also a spear and helmet of small plates.

Iron knee or elbow cap, with Cufic inscriptions damascened in silver.

Sundry Eastern damascened gauntlets.

Mail covering for horse's neck and head. This has several iron plates and gilt bosses. It is mounted on a carton piene; horse's head properly coloured.

A Japanese glaive, with an ornamented handle and sheath.

An Indian suit of armour, comprising coat of mail, rings in iron, brass and copper helmet.

Indian sword (Burmese ?), with silver sheath and handle, beautifully worked.

Siamese sword, with an elaborately carved ivory sheath and handle.

Japanese quiver, in mother-o'-pearl work, with two bows, gloves, &c., attached, complete.

Coat of mail, two helmets, and gauntlet. The helmets are mounted in silver, and have niello inscriptions of owner's and armourer's name. This armour is supposed to be of Tartar origin, date 13th century.

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A case containing daggers and knives, from various countries. They are variously decorated with silver, ivory, enamel damascenes, and among them is a Japanese dagger with a bronze blade edged with bell metal.

Sundry Eastern swords, and hatchets, damascened and otherwise decorated.

A splendid suit of Japanese armour, with a great quantity of gold and colour, mounted on a life-size carton piene figure. The sword and dirk have their sheaths ornamented with thin slices of shells.

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Crenatula	2	0	3	0
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Cyprina	1	0	1	6
Cytherea	10	0	13	0
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Dentalium	7	0	9	0
Dione	12	0	15	6
Dolabella	2	0	3	0
Dolabrifera	1	0	1	6
Dolium	8	0	10	6
Donax	9	0	11	6
Eburna	1	0	1	6
Emarginula	9	0	11	6
Erato	3	0	4	0
†Etheria	2	0	3	0
Eulima	6	0	8	0
Fasciolaria	7	0	9	0
Ficula	1	0	1	6
Fissurella	16	1	0	6
Fusus	21	1	6	6
†Galatea	6	0	8	0
Galeomma	1	0	1	6
Gena	2	0	3	0
†Glauconome	1	0	1	6
Glycimeris	1	0	1	6
Gnathodon	1	0	1	6
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Natica	30	1	18	0
Nautilus	6	0	8	0
†Navicella and Latia	8	0	10	6
Nerita	19	1	4	0
‡Neritina	37	2	7	0
Niso	1	0	1	6
Nucula	5	0	6	6
Oliva	30	1	18	0
Oniscia	1	0	1	6
Orbicula	1	0	1	6
Ostræa	33	2	2	0
Ovulum	14	0	18	0
†Paludina	11	0	14	0
‡Paludomus	3	0	4	0
Pandora	3	0	4	0
Panopæa	6	0	8	0
*Partula	4	0	5	6
Patella	42	2	13	0
Pecten	35	2	4	6
Pectunculus	9	0	11	6
Pedum	1	0	1	6
Perna	6	0	8	0
Petricola	3	0	4	0
Pharus	1	0	1	6
Phasianella	6	0	8	0
Philine	2	0	3	0
Pholadomya	1	0	1	6
Pholas	12	0	15	6
Phorus	3	0	4	0
†Physa	12	0	15	6
Pinna	34	2	3	0
†Pirena	2	0	3	0
Placuna	5	0	6	6
Placunanomia	3	0	4	0
†Pleiodon	1	0	1	6
Pleurobranchus	1	0	1	6
Pleurotoma	40	2	10	5
Pleurotomaria	1	0	1	6
Plicatula	4	0	5	6
†Potamides	1	0	1	6
Psammobia	8	0	10	6
Psammotella	1	0	1	6
Pterocera	6	0	8	0
*Pterocyclos	5	0	6	6
Purpura	13	0	16	6
Pyramidella	6	0	8	0
†Pyxarus	1	0	1	6
Pyrula	9	0	11	6
Ranella	8	0	10	6
Ricinula	6	0	8	0
Rimuja	1	0	1	6
Rostellaria	3	0	4	0
Sanguinolaria	1	0	1	6
Scalaria	16	1	0	6
*Scarabus	3	0	4	0
Scaphander	1	0	1	6
Scintilla	6	0	8	0
Scutus	2	0	3	0
Sigaretus	5	0	6	6
Simpulopsis	2	0	3	0
Siphonaria	7	0	9	0
Solarium	3	0	4	0
Solecurtus	8	0	10	6
Solen	7	0	9	0
Solenella and Neilo	1	0	1	6
Soletellina	4	0	5	6
Spondylus	18	1	3	0
Stomatella	5	0	6	6
Stomatia	2	0	3	0
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Terebellum	1	0	1	6
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Thracia	3	0	4	0
Tornatella	4	0	5	6
Trichotropis	2	0	3	0
Tridacna	8	0	10	6
Trigonia	1	0	1	6
Triton	20	1	5	6
Trochita	3	0	4	0
Trochus	16	1	0	6
Tugalia	1	0	1	6
Tugonia	1	0	1	6
Turbinella	13	0	16	6
Turbo	13	0	16	6
Turritella	11	0	14	0
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Typhis	3	0	4	0
Umbrella	1	0	1	6
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Venerupis	4	0	5	6
Venus	26	1	13	0
*Vertagus	5	0	6	6
Vitrina	10	0	13	0
Voluta	22	1	8	0
Vulsella	2	0	3	0
Yoldia	5	0	6	6
Ziziphinus	8	0	10	6

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Historical Collections, England :—*continued.*

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Sulphur Voyage :—*continued.*

——— the above four divisions in 2 vols. roy. 4to. 85 *plates, of which* 55 *are coloured* 1843-45

Parts 1 and 2 contain the Mammalia ; 3 and 4, Birds ; 5, 9, and 10, Fish; 6, 7, and 8, Mollusca ; 9 and 10 were announced, but never published.

1685 Uranie et Physicienne : Voyage autour du monde sur les Corvettes, l'Uranie et la Physicienne, 1817 à 1820, par Freycinet, *as follows :*

Histoire du Voyage, par Arago, Pellion, etc. 2 vols. in 3, roy. 4to. with Atlas in roy. folio, 112 *plates, several* coloured 1825-39

Zoologie, par Quoy et Gaymard, 1 vol. roy. 4to. and Atlas, roy. folio, 96 *plates,* 80 *of which are* coloured 1824

Botanique, 1 vol. royal 4to. and royal folio Atlas of 120 *plates* 1826

Observations du Pendule, 4to. 1826

Magnetisme Terrestre, 1 vol. roy. 4to. 1842

Meteorologie, 1 vol. roy. 4to. *absent from this copy* 1844

Hydrographie, 1 vol. atlas folio, in 2 parts, 22 *charts* 1826

——— the set as described above, 8 vols. in 9 royal 4to. and 4 roy. folio, Atlases of plates, *uncut,* £15. 1825-44

SCIENTIFIC TRAVELS—EXPEDITIONS SCIENTIFIQUES.

Europe.

1686 THIENEMAN (F. A. L.) Naturhistorische Bemerkungen auf einer Reise im Norden von Europa vorzüglich in Island (1820-21), 8vo. with oblong 4to. Atlas, *containing a map of Iceland,* 22 *coloured plates of Cetacea, and* 5 *of Birds, Views, etc.*—2 vols. *hf. calf,* £2. *Leipzig,* 1824

1687 Voyage en Islande, contenant des Observations sur les Mœurs des habitans, les Lacs, Rivières, Histoire Naturelle, etc. trad. du Danois par Gauthier de Lapeyronie, 5 vols. 8vo. *and atlas in* 4to. *map and* 58 *plates, chiefly of Natural History, hf. calf,* 16*s* *Paris,* 1802

Iceland—see *ante* Récherche, Voyage de la.

1688 Archiv Skandinavischer Beiträge zur Naturgeschichte, herausgegeben von C. F. Hornschuch, 2 vols. in 1, 8vo. *plates, half calf gilt,* 12*s* *Griefswald,* 1845-50

1689 Nilsson (S.) Skandinavisk Fauna, vol. I, Däggdjuren (Mammalia), III, Amfibierna (Amphibia), 2 vols. in 1, 8vo. *hf. calf,* 7*s* 6*d* *Lund,* 1842

1690 PONTOPPIDAN'S Natural History of NORWAY, 2 vols. in 1, folio, 291 pp. *map, and* 28 *curious plates of Scenery, Natural History, the famous Sea Serpent, at* p. 196, *etc. calf,* 25*s* 1755

The Engraving in which the existence of a Sea-Serpent is minutely set forth in that painstaking Antiquary the Rev. Mr. Pontoppidan's work derives

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Scientific Travels:—*continued.*

new interest from the recent affidavit made at Liverpool, that it had been seen by a ship's crew. It is found in this curious old book on a little-known and picturesque region, and will gratify sceptics and believers.

1691 MACGILLIVRAY (W.) Natural History of Dee Side and Braemar, edited by E. Lankester, 8vo. *coloured map and plate, and woodcuts, cloth,* £3. 16*s* 1855

Printed for private circulation by command of Hre Majesty the Queen. An examination of the geological structure, the Alpine vegetation, and the zoology of one of the five districts of Aberdeenshire—the Mar—interspersed with vivid descriptions of the natural beauties of the country. This volume is now very scarce. The work has received additions from Sir C. Lyell, Hooker, Jardine, Yarrell, etc., including an interesting article on the Deer.

1692 SAUSSURE (L. A.) Voyage en Ecosse et aux Iles Hébrides, 3 vols. 8vo. *map and views, half calf,* 10*s* *Genève,* 1821

1693 FAUNA HELVETICA, part I: SCHINZ (H. R.) Verzeichniss der in der Schweiz verkommenden Wirbelthiere, 1 *col. plate*—Part II: CHARPENTIER, Catalogue des Mollusques Terrestres et Fluviatiles de la Suisse, 2 *plates,* 2 vols. in 1, 4to. *sd.* 12*s* *Neuchatel,* 1837

1694 FATIO (V.) Faune des Vertébrés de la Suisse, Vol. I, 8 *plates, some coloured, half morocco,* 1869—Vol. III, 4 *plates,* 1872, *sd.* 17*s* *Genève,* 1872

The second and fourth volumes are announced as being in preparation.

1695 SAUSSURE (H. B. de) Voyage dans les Alpes, precedé d'un Essai sur l'Histoire Naturelle des Environs de Genève, 8 vols. 8vo. *many folding plates, calf neat,* 28*s*, *Genève* 1787-96

1695* Voyage dans les Alpes, et histoire naturelle de Genève, 4 vols. 4to. *numerous plates, hf. bound,* 16*s* *Neuchatel,* 1803

1696 ——— the same, 4 vols. 4to. *calf gilt,* 20*s* 1803

1697 SCOPOLI (J. A.) Deliciæ Floræ et Faunæ Insubricæ, 3 vols. in 1, folio, *all published,* 75 *fine plates of Animals, Birds, Insects, Reptiles, Shells, and Plants, half russia,* 35*s* *Ticini,* 1786-88

1698 CRESPON (J.) Faune Méridionale ou Description des Animaux Vertébrés vivans et Fossiles du Midi de la France, avec une Méthode de Taxidermie, 2 vols. in 1, 8vo. 73 *plates, half calf, uncut,* 36*s* *Nimes,* 1844

1699 DUBOIS (A.) FAUNE illustrée des VERTÉBRÉS de la BELGIQUE: thefollowing series are in course of publication:

Série I. Mammifères

II. Oiseaux, is complete:

1699* DUBOIS (Ch. F.) Planches colorieés des OISEAUX DE LA BELGIQUE et leurs Œufs, 3 vols. 414 *coloured plates,* 1854-60 —Oiseaux de L'EUROPE et leurs Œufs, 308 *coloured plates,* 1868-72—together 5 vols. royal 8vo. *portrait,* 722 COLOURED *plates,* (pub. at £20.) *sd.* £15. *Bruxelles,* 1854-72

The Birds of Belgium are comprised in the first series, those which do not occur in that country being in the second; thereby forming a complete History of the Birds of Europe. The Birds are well drawn and carefully coloured.

Série III. Reptiles et Batraciens

IV. Poissons

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Scientific Travels—*continued.*

in monthly parts imperial 8vo. *each containing three coloured plates and eight pages of text*, price 2*s* each

INSECTS of Belgium—see *post*, ENTOMOLOGY.

1700 BONAPARTE (C. L. PRINCIPE DI CANINO) Iconografia della FAUNA ITALICA, per le quattro Classi degli Animali Vertebrati, complete in 3 vols. folio, *containing* 180 BEAUTIFULLY COLOURED *plates, heightened with gold and silver* (sells £31. 10*s* unbound), *half calf, uncut*, £15. *Roma*, 1832-41

Sold separately:

1701 AMFIBIA, *a portion of this section of the work*, 9 *coloured plates and letterpress*, folio, *bds.* 8*s* 6*d* *Roma*, 1832-41

This magnificent work contains 180 plates, and 535 leaves of text, including Title and Contents, although Brunet mentions only 287 pages. It is divided as follows:—Mammiferi e Uccelli, 48 plates; II. Amfibi (reptiles, etc.) 54 plates; III. Pesci, 78 plates.

1702 MARSILI DANUBIUS PANNONICO-MYSICUS, observationibus geographicis, astronomicis, historicis, physicis perlustratus, 6 vols. impl. folio, 282 *fine plates illustrative of the Scenery, Natural History, Antiquities, etc. connected with the Danube, fine copy in old red morocco extra, gilt edges*, £7. 10*s* *Hagae Com.* 1726

CONTENTS:—Tom. I. De geographiâ, astronomiâ, hydrographiâ. Tom. II. Antiquitates Romanæ militares; Vitæ antiquæ Romanorum; Inscriptiones, Monumenta, etc. Tom. III. De Mineralibus, Metallis, etc. Tom. IV. De Piscibus. Tom. V. De Avibus. Tom. VI. Observationes anatomicæ in Aquila, in Husone, in Lutra.

1703 EICHWALD (E.) Naturhistorische Skizze von Lithauen, Volhynien und Podolien, in geognostisch-mineralogischer, botanischer und zoologischer Hinsicht, 4to. 3 *plates, half calf gilt*, 21*s* *Wilna*, 1830

1704 DEMIDOFF (Anatole) Voyage dans la RUSSIE MÉRIDIONALE et de LA CRIMÉE, par la Hongrie, la Valachie et la Moldavie, executée en 1839 par Demidoff, Sainson, Play, Rousseau, etc. 4 vols. royal 8vo. 65 *vignettes and* 11 *plates of Orania*, and 2 folio Atlases, *one being the* ETHNOLOGICAL ALBUM *of* 100 *lithographic plates, including Portraits, the other the* NATURAL HISTORY ATLAS, *containing* 91 *beautifully coloured plates of Mammals, Birds, Fish, etc. and* 4 *maps*—in all 6 vols. 4 royal 8vo. 1 royal folio, and 1 impl. folio, *half calf, from the library of the Vicomte du Bus*, £12. 12*s* *Paris*, 1840-48

A valuable and interesting work: the Ethnological Atlas contains representations of the Inhabitants and Costumes of Hungary, Wallachia, Moldavia, Russia, and the Crimea. The plates of Natural History are most exquisitely coloured.

1705 BORY DE SAINT-VINCENT, Expedition Scientifique en MORÉE;

Tome I. Relation Historique, 6 *maps and* 37 *views;*
„ II. Géographie et Géologie, 12 *plates;*
„ III. Zoologie, 54 *plates;* Botanique, 38 *plates;*

—together 3 vols. in 5, super royal 4to. and two Atlases, impl. folio, *containing* 131 *plates, many of which are exquisitely coloured, uniform in half calf, from the Library of the Vicomte Du Bus*, £15. *Paris*, 1828-32

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Scientific Travels—*continued.*

1706 SPRATT'S (T. A. B.) Travels and Researches in Crete, 2 vols. 8vo. *map and plates, cloth,* 24*s* 1865

Containing much information on the Geology and Natural History of Crete.

Asia.

1707 RADDE (G.) Reisen im Süden von OST-SIBERIEN in den jahren 1855-59: Band I Säugethiere; II Ornithologie;—together 2 vols. impl. 4to. 4 *maps and* 29 COLOURED *plates, sd.* £3. 10*s*
St. Petersburg, 1862-3

1708 SPRATT (T. A. B.) and FORBES' (E.) Travels in Lycia, 2 vols. 8vo. *plates, cloth,* 24*s* 1847

The second volume contains the Geology, Zoology and Botany of Lycia, by Forbes and Daniell.

1709 PERSIA, EASTERN: Journeys of the Persian Boundary Commission, 1870-72. I. GEOGRAPHY with narratives by Majors St. John, Lovett and E. Smith, and Introduction by Sir F. J. Goldsmid;—II. ZOOLOGY and GEOLOGY, by W. T. Blanford, 2 vols. 8vo. *maps and plates, those of the Birds and Mammals* COLOURED, (pub. £2. 2*s*) *cloth,* 35*s* 1876

1710 ——— the same, Vol. II. ZOOLOGY and GEOLOGY, by Blanford, 8vo. *map and* 18 *plates, some coloured, cloth,* 24*s* 1876

1711 India. BALFOUR'S CYCLOPÆDIA of INDIA and of EASTERN and SOUTHERN ASIA, Commercial, Industrial, and Scientific Products of the Mineral, Vegetable, and Animal Kingdoms, Useful Arts and Manufactures, edited by EDWARD BALFOUR, L.R.C.S.E., *the second edition, containing* 5814 *pages with about* 60,000 *headings,* 5 thick vols. royal 8vo. *cloth,* £5. *Madras,* 1873

Unquestionably one of the most important works that have hitherto been published in India, and a laborious and very valuable production, in which information on any Asiatic subject may be sought and found. The ethnological articles are interesting, as is also a list of Inscriptions existing in various parts of India, in many different languages.

This second edition gives the biographies of Indian worthies, and complete articles on Indian botany, geology, mineralogy, and the cognate subjects.

1712 BOTANICAL AND ZOOLOGICAL DRAWINGS: A collection of coloured drawings in water-colours of the Plants, Trees, Flowers, Birds, Insects, Serpents, and Animals of SOUTHERN INDIA, with their names in *English* and *Tamil;* at the end are four Views of places in Southern India, folio, *bound in whole russia,* £2. 2*s* (*circa* 1790)

1713 DELESSERT (Ad.) Souvenirs d'un Voyage dans l'Inde, exécuté de 1835 à 1839, roy. 8vo. LARGE PAPER, *map and* 35 *plates, including* 22 *beautifully* COLOURED, *representing Mammals, Birds, and Insects, half red morocco, uncut,* £3. 5*s* *Paris,* 1843

1714 EAST INDIA COMPANY'S MUSEUM: Catalogue of the Mammalia, by Horsfield, 1851—Catalogue of the Birds, by Horsfield and Moore, 2 vols. 1856-58—Catalogue of the Lepidopterous Insects by the same, Vol. 1, *plates,* 1857—together 4 vols. 8vo. *cloth,* £2. 1851-58

Catalogue of Birds, *see post:* ORNITHOLOGY, Horsfield.

——— Lepidopterous Insects, *see post:* ENTOMOLOGY, Horsfield.

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Asia—*continued.*

1715 GRAY (J. W.) ILLUSTRATIONS OF INDIAN ZOOLOGY, consisting of coloured plates of new or hitherto unfigured Animals from the Collection of Major-General HARDWICKE, 20 parts in 2 vols. royal folio, *portrait, and* 202 COLOURED *plates, hf. morocco, uncut, rare,* £18. 1830-34

This beautiful book, in which most of the Birds and Animals are represented the full size of life, is now very scarce.

1716 HOOKER (J. D.) Himalayan Journals; or Notes of a Naturalist in Bengal, the Sikkim and Nepal Himalayas, etc. 2 vols. 8vo. *maps, views and woodcuts,* (pub. 36*s*) *cloth,* 25*s* 1854

1717 KELAART, Prodromus Faunæ Zeylanicæ: Contributions to the Zoology of Ceylon, Vols. I and II part 1, and Appendix, (*all pub.*) 8vo. *bds.* 6*s* *Ceylon,* 1852

1718 TENNENT (Sir J. Emerson) CEYLON, an Account of the Island, Physical, Historical and Topographical, with Notices of its Natural History, Antiquities and Productions, 2 vols. *maps, plans, and woodcut illustrations,* (pub. £2. 10*s*) *cloth,* 30*s* 1859

1719 MASON'S Tenasserim, or Notes on the Fauna, Flora, Minerals, and Nations of British Burmah and Pegu; with Systematic Catalogues of Minerals, Plants, Mammals, Birds, Reptiles, Insects, etc. thick post 8vo. 712 *pp. hf. bd.* 12*s* *Maulmain,* 1852

Japan, Indian Archipelago, Australia.

1720 SIEBOLD'S NIPPON, or DESCRIPTION OF JAPAN: NIPPON; Archiv zur Beschreibung von Japan, 7 divisions, *a set as far as published, containing* 360 *plates and maps, to which are now added Titles and a Collation specially printed,* LARGE PAPER, the Text bound in 3 vols. impl. 4to. the Plates in 2 vols. royal folio, some of the plates coloured, especially those of Japanese Costume, (pub. £52. 10*s*) *hf. mor. gilt tops,* £36.

Leyden, 1832-52

This extremely valuable and interesting work left unfinished, and of which but few copies remained at the death of the author, is now entirely out print. From the great state of confusion in which the stock was found, variations occur in different copies: the above mentioned large paper copy does not contain plate 28 in Abtheilung II, d. a few leaves of text are also wanting.

The Ethnological and Geographical portions of this work are highly important.

1721 SIEBOLD FAUNA JAPONICA, sive descriptio animalium, quæ in itinere per Japonian suscepto, annis 1823-1830 collegit, notis, observationibus et adumbrationibus illustravit Ph. Fr. de SIEBOLD conjunctis studiis C. J. SCHLEGEL atque W. DE HAAN elaborata.

Contents:

1722 MAMMALIA, 1 vol. impl. 4to. 30 *coloured plates* (pub. £3. 12*s*) £2. 1850

1723 AVES, LES OISEAUX DU JAPON, 1 vol. impl. 4to. 120 *coloured plates,* with French text, *unbound,* £16. 16*s*; or, *hf. morocco,* £17. 17*s* 1850

This is one of the most important works on Oriental Ornithology, and has become scarce.

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Japan—*continued.*

1724 REPTILIA, 1 vol. impl. 4to. *with* 30 *plates, bds.* (pub. £3.) £1. 10*s* 1838

Contents: Chelonii, 2 *plates;* Ophidii, 10 *plates;* Saurii, 2 *plates;* Batrachii, 8 *plates;* all with French text.

1725 PISCES, 1 vol. impl. 4to. *with* 160 *plain plates, very rare,* £10. 1842

——— the same, COLOURED, *unbound, or hf. calf,* £20. 1850

1726 CRUSTACEA, 1 vol. impl. 4to. *with* 70 *plates,* £3. 3*s* 1850

The text to the Crustacea is in Latin, that of the other classes of Animals in French.

1727 ——— the set complete, 5 vols. folio, *the plates of the* **Mammals, Birds, and Fishes coloured,** £45. *Lugduni Batavorum,* 1838-50

Complete sets are very rare. The various prices affixed above, are those at which separate portions of the work can be supplied.

1728 HORSFIELD (T.) Zoological Researches in JAVA, and the neighbouring Islands, in 8 parts, *complete,* royal 4to. 55 *fine coloured plates, and* 7 *of Anatomy,* (pub. at £8. 8*s*) *sd.* £3. 10*s; or half morocco,* £3. 16*s* 1824

"The present work of Dr. Horsfield discovers several specimens of Animals hitherto unknown to Zoologists, and which are not in the large collections at Paris or Leyden. It is formed with much care, and will be of great use in the advancement of natural science."—*Bulletin général et universel des annonces et de Nouvelles Scientifiques.*

"This is a valuable work. The plates, by Mr. W. Daniell, are in his best manner, and those containing the Anatomical details are superior to any hitherto published in this country."—*Phil. Mag.*

1729 WALLACE (A. R.) Malay Archipelago: the Land of the Orang-Utan and the Bird of Paradise, 2 vols. post 8vo. 9 *maps and* 51 *engravings of Natural History,* (pub. 24*s*) *cloth,* 16*s* 1869

1730 SHAW (G.) Zoology of NEW HOLLAND, Vol. I, *all published,* roy. 4to. 13 *finely coloured plates of Mammals and Birds, half morocco,* 25*s* 1794

Africa and adjacent Islands.

1731 BUCH, Physicalische Beschreibung der CANARISCHEN INSELN, 4to. *with impl. folio atlas of* 12 *plates, and maps on* 8 *plates, bds.* 25*s* *Berlin,* 1825

The large Atlas is very rare. A map of Teneriffe and one of Great Canary, mentioned in the Index as not then ready, seem never to have been published.

1732 WEBB (BARKER) et SABIN BERTHELOT, HISTOIRE NATURELLE DES ILES CANARIES, ouvrage publiée sous les auspices de M. Guizot:

CONTENTS OF THE WORK, with the prices at which some volumes are sold separately.

Tome I. 1er partie. Ethnographie et Annales, 2 *plates,* 35*s*
" 2me " Miscellanées Canariennes, Relations de Voyage, etc. with atlas of 60 *plates,* 20*s*
" II. 1ere " Géographie descriptive, et Géologie, 13 *maps; without the maps,* 25*s.*
" 2me " Zoologie, 53 *plates,* £2. 16*s*
Animaux articulés, Crustacés et Insectes, 8 *coloured plates, hf. calf,* 18*s*
" III. 1ere " Géographie Botanique, 20 *plates.*
" 2me " Phytographia Canariensis, 4 vols. 261 *plates.*

—together 13 vols. atlas 4to. and 1 vol. impl. folio, *over* 400 *plates, the* BIRDS AND INSECTS COLOURED (pub. 635 *francs in parts*), *boards,* £12. *Paris,* 1836-50

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Africa—*continued.*

1733 ——— another copy, bound in 11 vols. atlas 4to. and 1 vol. impl. folio, *uniform in half blue calf, uncut, from the library of Vicomte Du Bus*, £15. *Paris*, 1836-50

This splendid work was published under the patronage of the French government. The authors, after a residence of several years in the Fortunate Isles, returned to Europe with immense collections in every branch of Natural History, accompanied with numerous observations, manuscripts and drawings. They were assisted in the compilation by the most eminent Savans of the time. Valenciennes undertook the Fish, Bory de St. Vincent the Ferns, and Brongniart, Cordier, Geoffroy Saint Hilaire, du Jussieu, and other eminent professors of the Jardin du Roy, lent their co-operation.

1734 EXPLORATION SCIENTIFIQUE DE L'ALGÉRIE pendant les années 1840, 1841, 1843. Publié par ordre du Gouvernment et avec le concours d'une Commission académique:

A. the octavo series, Text:

CARETTE, Etude des routes suivies par les Arabes dans la partie méridionale de l'Algérie, etc. 1 vol. 1844

—— Récherches sur la géographie et le commerce de l'Algérie méridionale accompagnées d'un notice sur la géographie de l'Afrique septentrionale et d'un carte par Renou. 1 vol. 1844

—— Récherches sur l'origine et les migrations des principales tribus de l'Afrique septentrionale, etc. 1 vol. 1853

—— Etudes sur la Kabylie, 2 vols. 1848

PELLISSIER, Mémoires historiques et géographiques, 1 vol. 1844

MOHAMMED-EL-KAÏROANI, Histoire de l'Afrique, traduite par PELLISSIER et RÉMUSAT, 1 vol. 1845

RENOU, description géographique de Maroc, 1 vol. 1846

EL-AIACHI ET MOULA-AHMED, Voyages dans le Sud de l'Algérie trad. par Berbrugger, etc. 1 vol. 1846

KHALIL-IBN-ISH'AK, Précis de Jurisprudence Musulmane, ou principes de legislation musulmane, civile et religieuse, etc. trad. de l'Arabe par PERRON, 6 vols. et 1 vol. de Table 1848-54

PELLISSIER, Description de la Régence de Tunis, 1 vol. 1853

PERIER, de l'Hygiène en Algerie, avec un Mémoire sur la Peste par Berbrugger, 2 vols. 1847

B. the imperial quarto series, text and Atlas:

DESHAYES, Histoire naturelle des MOLLUSQUES, Vol. I with Atlas, Vol. I *containing plates* 1-77, 100 *in all; plates* 78-143 *being a portion of Vol. II. a few intermediate plates wanting* 1845-48

LUCAS, Histoire naturelle des ANIMAUX ARTICULÉS, 3 vols. 122 *highly finished coloured plates, half morocco* 1846-50

Contents: 1ere partie; Crustacés, Arachnides, Myriapodes et Hexapodes: IIme et IIIme Parties; Insectes.

BORY DE SAINT-VINCENT ET DURIEU DE MAISONNEUVE, Botanique, Text, 2 vols. *plates* 1—90, *exquisitely coloured* 1854-67

DELAMARE, ARCHÉOLOGIE, 193 *plates* 1850

RENOU, Géologie, avec Notice Mineralogique sur le Massif d'Alger, par RAVERGIE, *plates*, 1 vol. 1848

AIMÉ, Recherches de Physique sur la Mediterranée, 6 *plates* 1845

——— Observations sur le Magnetisme Terrestre, 12 *plates* 1846

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Africa—*continued*

C. Folio Series:

BEAUX-ARTS. Architecture et Sculpture par RAVOISIÉ, *parts* 1-31, *all published*, impl. folio, 185 *splendid plates, some coloured* 1846-53

——— together 19 vols. roy. 8vo. 13 vols. impl. 4to. and 2 vols. impl. folio (pub. about 2000 fr.) *three vols. in half red morocco, one in half russia, and the rest in parts*, £45.

Paris, Printed at the Government Press, 1844-67

With the exception of one volume, Guichenot's Reptiles and Fish, this is believed to be a perfect copy of this magnificent work, as far as it was published. It has just been purchased from the Library of a subscriber. A few intermediate plates are missing in the sections of Mollusca and Botany, but they were probably intended to have been given with later parts, which never appeared.

The text and plates have been got up with an amount of luxury never before lavished on any publication: the plates especially being of the finest possible engraving and colouring.

For the INSECTS *separately—see also* ENTOMOLOGY, LUCAS.

1735 WAGNER (M.) Reisen in Algier, 1836-38, 8vo. with impl. 4to. Atlas, *map and* 17 *plates, the Mammals, Insects, and Shells* COLOURED, *bds.* 12*s* *Leipzig*, 1841

1736 RIFAUD, Voyage en ÉGYPTE, en NUBIE et lieux circonvoisins, 1805-28, livraisons 1—36 (all published) atlas folio, *containing* 170 *plates, including* 22 coloured plates of Fishes, Insects, and Botany, *sd.* £6. 10*s* (*Paris, ca.* 1830)

Rarely found so complete: Brunet mentions only 25 parts of 5 plates each. The plates of Natural History are fully coloured, and principally illustrate the Fishes of the Nile.

1737 RUEPPELL'S Atlas zu der Reise im nördlichen AFRIKA, *Erste Abtheilung;* ZOOLOGIE, herausg. von der Senckenbergischen Naturforschenden Gesellschaft, complete, 2 vols. in 1, folio, 118 *plates, mostly* COLOURED *Frankfurt*, 1826-28

1738 ——— Neue WIRBELTHIERE zu der Fauna von ABYSSINIEN gehörig, 4 parts in 1 vol. folio, 94 COLOURED *plates of Birds, Quadrupeds, Fishes and Reptiles, green morocco, uncut, presentation copy to Dr. Vrolik*, £5. *ib.* 1835-40

Sold separately:

The Fishes: Fische des Rothen Meers, folio, 33 COLOURED *plates, half calf*, 30*s* 1835

1739 ——— the same, 2 vols. folio, COLOURED *plates, half calf*, £8. 8*s* *Frankfurt*, 1826-40

1740 FERRET ET GALINIER, Voyage en Abyssinie, 3 vols. 8vo. *and folio atlas containing* 9 *maps*, 33 *coloured plates of Zoology, and* 17 *botanical plates, hf. calf*, £3. 10*s* *Paris*, 1847

1741 SMITH'S (And.) Illustrations of the ZOOLOGY of SOUTH AFRICA, 5 vols. in 4, impl. 4to. COMPLETE, 278 *finely* COLOURED PLATES, *with text*, (pub. at £18. *unbound*) *half morocco, uncut*, £10. 10*s* 1838-1849

1742 ——— the same, 5 vols. in 3, COLOURED PLATES, *fine copy in half red morocco, gilt edges*, £10. 10*s* 1849

This valuable work is arranged as follows: Mammalia, 52 plates—Aves, 113 plates—Reptilia, 78 plates—Pisces, 31 plates—Invertebrata, 4 plates—total, 278 plates.

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Africa—*continued.*

GAME and WILD ANIMALS of—*see post* MAMMALIA, HARRIS.

1743 POLLEN (F. P. L.) et D. C. VAN DAM, Recherches sur la FAUNE de MADAGASCAR et de ses dependances, 4 parts in 9 livraisons, roy. 4to. *a large number of plates, those depicting Fish, Mammals, Birds, and Insects,* BEAUTIFULLY COLOURED, *in cases, all published,* £7. 15*s* *Leyde,* 1868-1877

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Part III will contain the Reptiles.

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VOL. II.—LETTERPRESS: Title, Weddell, 1837, 1 leaf; pp. 59 to 124. Appendix pp. 1-8, 7* and 8*, 7**, 8**, 9-24 (p. 30 is mentioned in the synoptical table, but pp. 25-30 do not seem to exist).

PLATES: Nos. 37 to 51, nos. 46 and 47 are repeated. Appendix, 8 plates; nos. 7 and 8 are uncoloured.

VOL. III.—Title, Weddell, 1837, 1 leaf.

Contents of this volume;—

Pinus Brutia.	1 leaf,	1 plate	Pinus Lambertiana and cone,	1 leaf,	1 plate
" Sinensis,	"	"	" Smithiana,	"	"
" pungens, }	"	"	" Menziesii,	"	"
" radiata, }	"		" Douglasii,	"	"
" tuberculata	"	"	" Fraseri,	"	"
" muricata	"	"	" nobilis,	"	"
" Sabiniana,	"	"	" bracteata,	"	"
" Coulteri.	"	"	" Pindrow,	"	"
" Serotina,	"	"	" grandis,	"	"
" patula.	"	"	" religiosa.	"	"
" Teocote,	"	"	Araucaria Cunninghamii,	2 leaves,	1 plate
" Leophylla,	"	"	Taxodium distichum,	"	"
" Montezumæ,	"	"			
" Gerardiana,	"	"			
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2340 GLAUBER (Rudolph) Works, containing choice secrets in Medicine and Alchemy, working of Metallic Mines, etc. translated by Packe, folio, *plates of chemical processes, rough calf*, 21*s* 1689

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2342 GMELIN (L.) Handbuch of Chemistry, Vols. I to VI, the INORGANIC CHEMISTRY complete, 6 vols. 8vo. *cloth*, £4. 10*s* *Cavendish Soc.* 1848-51

These six vols. are quite out of print; the subsequent vols. can be had new.

KNAPP'S Chemical Technology—*see ante*, ARTS.

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Chronology.

2346 IDELER (L.) Handbuch der mathematischen und technischen Chronologie, 2 vols. 8vo. *vellum*, 20*s* *Berlin*, 1825-26

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Conchology and Molluscous Animals.

Many from the Library of the late Dr. Bowerbank.

See also—ante: SCIENTIFIC VOYAGES and TRAVELS;—*post*: MINERAL CONCHOLOGY, and PALAEONTOLOGY.

ADAMS (A.)—*see* SCIENTIFIC VOYAGES, SAMARANG.

2348 ADAMS (C. B.) Catalogue of Shells collected at Panama, royal 8vo. *bds.* 10*s* *New York*, 1852

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2353 AGASSIZ, Mollusques Vivants: 4to. 5 *plates*, 3*s* 6*d*

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2354 AGASSIZ, Mémoire sur les MOULES de MOLLUSQUES vivants et fossiles;—Ire. partie:—Les Moules d'Acéphales vivants, 4to. 12 *plates*, (pub. 12 frs.) 7*s* 6*d* 1838

AGASSIZ on RADIATA—*see ante*, SCIENTIFIC TRAVELS, AMERICA.

2355 ALBERS (J. C.) Malacographia Maderensis sive enumeratio Molluscorum quæ in insulis Maderæ et Portus Sancti aut viva exstant aut fossilia reperiuntur, 4to. 17 *coloured plates, bds.* 18*s* *Berolini*, 1754

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2360 BINNEY, Land and Freshwater Shells of North America, 3 vols. in 1, 8vo. *over* 1000 *woodcuts, half calf*, 24*s* *Washington, Smithsonian Institution*, 1865-69

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The general arrangement adopted in this work is that of Lamarck, according to the descending scale, with such slight alterations and the addition of some new Genera, which more recent observations have rendered necessary, since the time of that celebrated Malacologist. This work is illustrated by 62 coloured plates, exhibiting nearly 3000 figures.

BROWN'S FOSSIL CONCHOLOGY—*see post*: GEOLOGY.

2365 CASTELLO DE PAIVA, Monographia Molluscorum Terrestrium, Fluviatilium, Lacustrium Insularum MADERENSIUM, roy. 4to. 2 *coloured plates, sd.* 7*s* 6*d* *Olisipone*, 1867

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the plates and text in monographs ; it is believed to be perfect as far as published, but its completeness cannot be guaranteed, in the absence of data for the collation. It has titles for binding in 4 vols.

2367 CHIAJE (S. delle) Descrizione e Notomia degli ANIMALE INVERTEBRATI della SICILIA Citeriore, osservati vivi negli anni 1822-30, *edizione seconda*, Vols. I-V, in 2 vols. folio, 173 *plates, autograph letter of the Author, half calf, very rare*, £15. *Napoli*, 1841-4

Bound up with the above are three other works by the author, viz. :—Ricerche Anatomico-Biologische sul Proteo Serpentino, folio, 5 *plates, Napoli*, 1840—Anatomiche Disamine sulle Torpedini, *plates*, 4to.—Delle Glandule renali ne' Batraci e ne' Pesci, 4to.—With the above is given Vol. VIII part 1, *Napoli*, 1844, containing pp. 1-48 and *plates* 174-178 : no more was published.

2368 CLARK (W.) History of the British Marine Testaceous Mollusca, 8vo. *cloth*, 7*s* 6*d* 1855

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2403 PFEIFFER (L.) Monographia Heliceorum Viventium, sistens Descriptiones Systematicas et Criticas omnium hujus Familiæ Generum et Specierum hodie cognitarum, *cum Supplementis tres*, 5 vols. 8vo. *four in hf. calf, one sewed*, £2. 10*s* *Lipsiæ*, 1848-68

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Of the Text to Vol. III, part 2, pp. 57 to the end are wanting; this portion remains unfinished.

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2411 REEVE'S CONCHOLOGIA SYSTEMATICA, or Complete System of Conchology: in which the Lepades and Conchiferous Mollusca are described and classified, 2 vols. 4to. *with* 300 *finely coloured plates by Sowerby, jun. containing above* 1500 *Shells*, (pub. at £12. 12*s*) *cloth*, £8. 8*s* 1841-42

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2415 RÖMER (E.) Monographie der Molluskengattung Venus Linné, 37 parts in 18, royal 4to. 100 *beautifully coloured plates*, (pub. about £10.) *sd.* £6. *Cassel*, 1864

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SOWERBY'S Mineral Conchology—*see post:* GEOLOGY.

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This beautiful and carefully executed work stopped short at part XLII; the intention of the authors to make an arrangement and Index was therefore never fulfilled. Upon the stock and coppers becoming my property, I had an Alphabetical Index and titles printed, and further, the plates, with their descriptive letterpress, arranged by the binder in numerical order, thereby rendering the work easy of reference. A few copies of my Index were printed in excess; possessors of unarranged copies may purchase a copy for 2*s* 6*d*.

This work is indispensable to all Shell Collectors, and the Figures (*drawn and engraved by Sowerby*) are superior to all others. It includes DESCRIPTIONS of the Distinguishing Characters of each GENUS, Land, Fresh Water, Marine, and also the STRATA, in which the Fossil Species occur.

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2418 SOWERBY (J.) Catalogue of the Shells in the Collection of the Earl of Tankerville, 8vo. 8 *coloured plates of rare shells*, (pub. 21*s*) *bds.* 7*s* 6*d* 1825

2419 SOWERBY (G. B.) Species Conchyliorum, Vol. I, part 1, *all published*, impl. 4to. containing Monographs of Cymba by Broderip, and Ancillaria, Ovulum and Pandora by Sowerby, 14 *coloured plates, containing* 188 *figures*, 30*s* 1830

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Nature, September 6th, 1877.

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3736 SHAW'S ORIGINAL DRAWINGS: DRESSES AND DECORATIONS, 29 *drawings;* Elizabethan Chimney-piece; Agate Cup after Cellini, large initial

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This splendid book of Mediæval Costume, one of the best works on the inner life and customs of our rude but splendour-loving ancestors, includes ecclesiastical costume, portraits of historical celebrities, allegorical representations, masques, tournaments, games, religious ceremonies, art-workmanship, weapons, jewels, etc. the dresses and surroundings of the persons depicted being represented in a gorgeous manner by plates beautifully drawn and coloured.

3739 ILLUMINATED ORNAMENTS of the MIDDLE AGES, from the Sixth to the Seventeenth Century. Selected from the Missals, Manuscripts, and early printed books, 59 plates, carefully coloured from the originals, with descriptions by SIR FREDERICK MADDEN, Keeper of the MSS. in the British Museum, 4to. 60 *plates, beautifully* COLOURED (pub. at £5. 5*s*), *Roxburghe style, uncut,* £2. 10*s* 1833

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——— *see* VENICE.

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VASARI—*see* PAINTERS' LIVES.

VASES—*see* post.

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Athenæum, August 19*th*, 1876, *p*. 246.

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The coppers of this beautiful Gallery have been repeatedly worked; an early copy ought therefore to be selected.

4129 **Orleans (or Palais Royal) Gallery.** GALERIE DU PALAIS-ROYAL, gravée d'après les tableaux des différentes écoles par J. COUCHÉ, avec une description par l'Abbé de Fontenai, 3 vols. royal folio, *containing* 355 *beautiful engravings of the finest collection of Pictures ever made, distributed in great part in this country, hf. calf neat*, £35. *Paris*, 1786-1808

A genuine, early copy, with fine impressions of the plates; the later copies are much inferior.

4130 ——— the same, the original state of the work, 1 vol. royal folio, 180 *plates, and engraved title, being all published before the issue of the work was interrupted by the French Revolution, fine impressions, old russia, gilt edges*, £7. 10*s* *Paris*, 1786

4131 ——— Galerie du Palais Royal, Vols. I, II, royal folio, 268 *plates, most brilliant* PROOF IMPRESSIONS *before the Descriptions were engraved under the plates, these descriptions being afterwards printed separately on silk paper, and inserted in front of the plates to which they belong, calf extra, gilt edges, extremely rare*, £30. *Paris*, 1786

Only 20 copies exist in this extraordinary state. This fine Gallery was particularly rich in paintings of the best French, Dutch, and Italian masters: Poussin, Le Brun, Santerre, Wateau, Clouet, Rembrandt, Rubens, Van Dyck, Mieris, Teniers, Breughel, Wouvermanns, Douw, Netscher, Van der Werff, Raphael, Titian, Michel Angelo, A. and L. Carracci, Guido Reni, Giulio Romano, Leonardo da Vinci, Paolo Veronese, Correggio, etc. etc. Many of these paintings are now in England.

☞ Copies printed on INDIA PAPER were issued much later, and have wretched impressions.

4132 **Teniers Gallery**: THEATRE DES PEINTURES DE DAVID TENIERS, Engravings of Two Hundred and Forty Paintings (on 224 plates) executed for Leopold William and Don John of Austria, in the Gallery at Brussels, folio, *very early impressions* **before the numbers**, *calf, gilt edges, Arms of Spain on the sides*, £6. 6*s* *Bruxelles*, 1660

4133 ——— another very fine copy, *earliest* PROOF IMPRESSIONS **before the numbers**, *quite perfect*, folio, 246 *engravings, old calf neat*, £10. 1660

England.

4134 **Coesvelt Gallery.** Collection of Pictures of W. G. Coesvelt, Esq., of London, royal 4to. 90 *fine outline engravings*, INDIA PROOFS *after the most celebrated Old Masters, hf. bd. red morocco, gilt edges*, 30*s* 1836

4135 **Derby** Gallery at Knowsley, *engraved by H. Winstanley*, royal folio, 20 *engravings of Pictures by* VAN DYCK, S. ROSA, TITIAN, *and other celebrated masters, fine impressions, half morocco*, £2. 1729

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4136 **Dulwich Gallery**, a Series of 50 BEAUTIFULLY COLOURED PLATES, from the most celebrated Pictures in this remarkable Collection, executed by R. Cockburn (Custodian). All mounted on tinted cardboard in the manner of Drawings, *including four very large additional plates, published separately at from* 3 *to* 4 *guineas each, and not before included in the series, in a portfolio*, imperial size, *with morocco back (collectively pub. at* £40.) *in portfolio*, £12. 16*s* *s. a.*

4137 **Finden's Royal Gallery** of British Art, atlas folio, 48 large superb steel engravings, India Proofs, with descriptive text by E. and W. Finden and J. Hogarth, *green morocco extra, gilt edges*, £18. 1849

This grand volume contains the chefs-d'œuvre of the English painters, viz. of Reynolds, Gainsborough, Wilkie, Constable, Eastlake, Leslie, Stanfield, Turner, Landseer, Maclise, Etty, Mulready. Of the engravers, who have done their best in reproducing these masterpieces, may be quoted—Humphries, E. and W. Finden, Goodall, Pye, Cousens.

4138 MODERN ART: A series of superb line Engravings, from the works of distinguished Painters of the English and Foreign Schools, selected from GALLERIES and private Collections IN GREAT BRITAIN, with descriptive text by James Dafforne, atlas folio, LARGE PAPER, **Artists' India Proofs before the Letters**, *of* 60 *superb plates*, (pub. at £20.) *hf. bd. morocco, gilt edges*, £10. 10*s* 1876

This beautiful volume is the companion of the TURNER GALLERY, a work so eagerly bought up by the Art-loving public.

4139 REYNST CABINET: Variarum Imaginum a celeberrimis Artificibus pictarum caelaturae elegantissimis tabulis representatae, royal folio, *engraved title and* 26 *fine plates of a very remarkable collection of Paintings presented to Charles II. by the States-General of Holland, unbound*, £8. 10*s* *Amstel. s. a.* (1690)

All the engravings are BEFORE ANY LETTERS; the series includes superb Portraits, after Titian, Giorgione, and Guido.

"Ce recueil, connu sous le nom de Cabinet du bourgmestre Reynst, est ordinairement composeé de 33 pièces, très-bien gravées, en partie par Corn. Vischer; il est peu commun et cher, vendu 556 fr."—*Brunet.*

4140 **Stafford Gallery.** THE GALLERY OF PICTURES BY EMINENT MASTERS, FORMED BY THE LATE MARQUIS OF STAFFORD, *with descriptions by* W. Y. OTTLEY *and* P. W. TOMKINS, 4 vols. in 2, atlas folio, LARGE PAPER, *containing upwards of* 300 REPRESENTATIONS OF VERY SPLENDID AND MUCH ADMIRED PICTURES, INDIA PROOFS, *green morocco super extra, gilt edges*, £16. 16*s* 1818

4141 **Turner Gallery**: A SERIES OF SIXTY ENGRAVINGS from the principal Works of J. M. W. TURNER, ENGRAVED BY WILLMORE, BRANDARD, COUSEN, MILLER, WALLIS AND OTHER CELEBRATED LINE ENGRAVERS, with descriptive text by R. WORNUM, atlas folio, LARGEST PAPER, SPLENDID ARTIST'S PROOFS ON INDIA PAPER, *hf. morocco, gilt edges*, £12. *s. a.*

Published at £42. About a dozen copies were sold off in 1836; they fetched, unbound, about £10. 10*s*. The binding of the above copy has cost £2. 10*s*.

4142 **Vernon Gallery** of British Art, Engravings from the Works of British Artists in the National Gallery, Presented to the Nation by the

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VERNON GALLERY—*continued.*

late Robert Vernon, Esq. roy. folio, 152 *beautiful engravings from Pictures by the first Masters, lettered proofs on India paper,* in five portfolios, £25. 1849-53

4143 ——— the same, LARGE PAPER, INDIA PROOFS, WITH *the names of the Artists,* 5 vols. royal folio, £32. 1849-53

4144 ——— the same, in the BEST STATE, BRILLIANT ARTIST'S PROOFS on INDIA PAPER BEFORE ANY WORDS UNDER THE PLATES, atlas folio, (pub. at £131. 15*s*) in portfolio, £36. 1849-53

The FIFTH Series is very rare and usually wanting. The copies in the "middle state" are often mistaken for copies in the best state, though the difference in appearance, size and power of the impressions is very considerable.

COLLATION: Vol. I has 25 plates; Vol. II, 25 plates; Vol. III, 24 plates; Vol. IV, 33 plates; Vol. V, 45 plates.

This splendid Collection was formed by that eminent Patron of Art, Robert Vernon, Esq., by whom it was presented to the British Nation. It comprises some of the chief Works of Turner, Landseer, Stanfield, Leslie, Collins, Cooper, Roberts, Webster, Cooke, Callcott, Etty, Mulready, Newton, Stothard and other highly distinguished British Artists.

France.

4145 MUSÉE FRANÇAIS, ou COLLECTION COMPLETTE DES TABLEAUX, STATUES ET BAS-RELIEFS, qui composent la Collection Nationale, avec l'Explication des Sujets et des Discours sur la Peinture, la Sculpture, et la Gravure, par S. C. Croze, Magnan, Robillard, Peronville, Laurent, Visconti et David, 4 vols. atlas folio, 343 *superb plates,* ORIGINAL EDITION, *with* BRILLIANT IMPRESSIONS *of the Laocoon, the Transfiguration by Raphael, St. Cecilia, Infant Hercules, etc. bound in whole russia,* £48. *Paris,* 1803-11

Published in 30 livraisons of 48 francs each, being 3840 francs; priced, 1820, J. Bohn, £105., mor. £130.; 1832, H. Bohn, £120.; 1840, Payne and Foss, £105.

4146 MUSÉE FRANCAIS, 4 vols. atlas folio, *old impressions, wanting pp.* 17-100 *of the Discours sur la Peinture moderne,* 10 *plates and Text, also Text to* 4 *plates, unbound,* £36. 1803-11

4147 MUSÉE FRANCAIS et MUSÉE ROYAL: the complete set, 6 vols. atlas folio, 504 *plates, as described below, a bargain,* £45. *Paris,* 1816-30

MUSÉE FRANÇAIS: Recueil des plus beaux Tableaux, Statues, et Bas-Reliefs au Louvre, publiée par ROBILLARD-PERONVILLE et H. LAURENT, avec l'explication des Sujets par DUCHESNE aine, 4 vols. atlas folio, 343 *plates, good early impressions of this issue,* with Descriptions in French and in English, (pub. 1250 frs.) *maroon morocco, gilt edges* *Paris, Galignani,* (1829-30)

This edition has the plates printed from the original coppers; the subjects are arranged in Schools, and each School is divided according to the Masters; the text has been condensed, and English descriptions added: therefore it is preferable for an English library.

MUSÉE ROYAL, Recueil de Gravures d'après les plus beaux Tableaux, Statues et Bas-Reliefs de la Collection Royale, par LAURENT, 2 vols. atlas folio, *the Companion to the "Musée Francais,* 4 *vols."* 161 *beautiful plates, good impressions, blue morocco extra, broad borders of gold, gilt edges* *Paris,* 1816-18

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4148 MUSÉE FRANCAIS ET MUSÉE ROYAL, 6 vols. atlas folio, 504 *plates, fine copy in red morocco extra, almost uniform, tooled in gold on sides and backs, gilt edges,* £60. 1816-30

A handsome copy of this edition, and a desirable set of books for a fine country library. The *Musée Français* is in an early state of this issue, and the *Musée Royal* is a choice copy, with brilliant impressions.

4149 MUSÉE ROYAL, Recueil de Gravures d'après les plus beaux Tableaux, Statues et Bas-Reliefs, de la Collection Royale, par LAURENT, 2 vols. atlas folio, 161 *beautiful plates, hf. bd. morocco,* ORIGINAL COPY, RARE, £35. *Paris,* 1816-18

4150 ——— the same, 2 vols. atlas folio, 161 *plates, red morocco extra, gilt edges,* £40. 1816-18

4151 ——— the same, 2 vols. atlas folio, 161 *plates,* VERY BRILLIANT IMPRESSIONS, *fine copy of the earliest issue of the original edition, bds.* £40. (1812) 1816-18

The first volume issued during the reign of Napoleon, bears the title of Musée Napoléon. This is an indication of the early state of the plates, which is borne out by an examination of the engravings.

4152 MUSÉE NAPOLEON: GALERIE DU MUSEE FRANCAIS [NAPOLÉON], publiée par Filhol, et redigée par J. Lavallée, 10 vols. impl. 8vo. 720 *beautiful engravings, brilliant impressions, fine copy in green* MOROCCO *extra, gilt edges, with the Imperial Eagle in gold on sides,* £18. *Paris,* 1814-15

4153 MUSÉE ROYAL de France, ou collection gravée des chefs-d'œuvre de peinture et de sculpture dont il s'est enrichi depuis la Restauration, publié par Filhol (forming Vol. XI) royal 8vo. 72 *plates, hf. bd.* £5. *Paris,* 1827

4154 GALERIE du MUSÉE NAPOLEON et de FRANCE, publiée par Filhol et Lavallée, 11 vols. impl. 8vo. 792 *beautiful engravings by the best French Artists, of Paintings by the Great Masters, Ancient Sculpture, &c.* PAPIER VÉLIN, AVEC LA LETTRE GRISE, SPLENDID PROOF IMPRESSIONS, (pub. at 1450 fr.) *hf. morocco, uncut, a beautiful copy,* £28. *Paris,* 1814-28

AN ORIGINAL COPY, and formerly priced 60 guineas. The XIth volume not having been published till 1828, is wanting to the generality of copies. The set is printed throughout on PAPIER VÉLIN, with PROOF IMPRESSIONS, but of Vol. I and XI the capitals are shaded, no copies with "lettres grises" having been executed.

4155 GALERIE DU MUSÉE NAPOLEON ET DE FRANCE, publiée par Filhol et Lavallée, 11 vols. in 12, royal 4to. **Grand Papier Velin**, 792 *beautiful engravings by the best French Artists, of Paintings by the Great Masters, Ancient Sculpture, &c.* SPLENDID DUPLICATE IMPRESSIONS, VIZ.: PROOFS BEFORE LETTERS, and the ETCHINGS of each plate, *except in the 11th volume, which is Proofs before Letters only, hf. red morocco extra, uncut, a beautiful copy,* £170. *Paris,* 1802-15

A refined Collector's copy, in the best state, of the greatest rarity, containing not only the FINEST PROOF IMPRESSIONS, before the inscriptions with only a number and name of Painter written on the plates, and the ARTIST'S ETCHINGS added, but also a very fine and rare portrait of Napoleon I, 5 plates

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in a third state, variations of two plates, the etched outlines of two plates, and an additional engraving in two states of the Laocoon. Further, the original prospectus with its specimen plate in four states has been preserved, and the titles printed after the fall of Napoleon have been added. The dedication to the Emperor is absent. The dissertations have been bound as a supplement in a twelfth volume, with title 'Cours historique et élémentaire de Peinture,' 1802, with a rare frontispiece.

This work consists of Engravings of *all* the chief paintings concentrated in the Louvre by Napoleon, *before they were again dispersed*—whilst the folio Musée Francais and Supplement do not comprise together more than 482 subjects. It is necessary to observe that this work is not a mere collection of prints, as it contains many luminous and masterly dissertations upon the style, excellence, and defects of the various schools of painting, lives of the most eminent painters, and finally a minute description of every painting, statue, &c. drawn up with extreme care and correctness.

4156 **Luxembourg Gallery:** GALERIE DU PALACE DU LUXEMBOURG' peinte par Rubens, atlas folio, 25 *beautifnl engravings by Vermeulen, Audran, &c.* BRILLIANT PROOF IMPRESSIONS *before the numbers, very fine copy, red* MOROCCO *extra, with borders of gold, gilt edges, by Petit*, £12. 12*s* *Paris*, 1710

4156*——— another copy, atlas folio, *portrait and* 24 *fine plates, brilliant impressions, old red morocco, richly tooled sides, gilt edges*, £8. 10*s* 1710

4157 **Versailles Gallery:** La grande Galerie de Versailles, peinte par Ch. Le Brun, dessinée par Massé, atlas folio, 52 *fine large plates, old impressions, old russia*, £3. 10*s* *Paris*, 1752

Germany and Austria.

4158 **Berlin Gallery.** Königlich Preussische Gemälde-Gallerie, 6 parts, containing 24 *large lithographs* (*Berlin, ca.* 1820)—Collection des plus belles peintures originales, conservées dans des grandes Galleries, par ZELLER, *Munich*, 1820, 48 *fine large lithographs*—together 72 *plates, hf. red morocco, gilt edges*, £6. 6*s* 1820

BOISSERÉE Gallery—*see* MUNICH.

4159 **Dresden Gallery (the Engraved).** GALERIE ROYALE DE DRESDE, 2 vols. atlas folio, *containing* 106 VERY LARGE AND BEAUTIFUL ENGRAVINGS AFTER THE OLD MASTERS, *executed by Kilian, Folkema, Houbraken, Ridinger, Tanjé, Basan, Beauvarlet and all the best artists of the day;* BRILLIANT IMPRESSIONS, *with the two additional and rare portraits of Augustus III. King of Poland, and his Queen, the text by Baron Heineken, neatly hf. bd.* £26. 10*s* *Dresden*, 1753-67

The rarest and most magnificent of all the old picture galleries. Brunet, who calls the work "*Recueil précieux*," states that the portrait of *Augustus* alone sold for 164 francs, *Alibert* in 1803, and for 125 francs, *Saint-Yves*.

Priced, 1837, Longman's, calf, £30.; 1850, Scarisbrick's copy fetched £29. 10*s*; 1860, at Puttick's, a copy in mor. by Bedford, £39.; 1869, Smith's in Dublin, £29.

4160 ——— the third volume, CONTAINING *portrait of Frederic Augustus, King of Saxony, and* 50 SMALL PLATES, *with text, frequently wanting to early copies, unbound*, £10. 10*s* 1780-1874

4160*——— the same, complete, 3 vols. atlas folio, 156 *plates, hf. morocco*, £25. 1753-1874

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4161 **Dresden Gallery (the Lithographed).** Les Principaux Tableaux de la GALERIE ROYALE de DRESDE, lithographiés d'après les Originaux, avec des Explications en Allemand et en Français: publiés par Francois HANFSTAENGL: Die vorzüglichsten Gemälde der Königlichen Galerie in Dresden, nach den Originalen auf Stein gezeichnet: COMPLETE, the 60 livraisons in 3 vols. atlas folio, *containing* 193 *original* INDIA PROOFS, OLD IMPRESSIONS, *hf. russia, rare*, £25. *Dresden*, 1836-49

4161* ——— the same, 2 *titles*, 2 *portraits, and* 156 *plates, India proofs, in a portfolio*, £7. 1841

A bargain, containing four-fifths of this beautiful work.

Collation of a perfect copy: 2 titles; frontispiece; portraits of Freidrich August, König von Sachsen, of Maria, Königin von Sachsen, of Hansfstängl (the artist); 6 leaves of preface; text pp. 196; 190 plates. Lord Farnham's copy, 187 *plates only*, fetched £59. 17*s*.

"La Galerie de Dresde jouit à juste titre d'une haute célébrité, tant à cause du nombre des tableaux qu'elle renferme qu'à cause de leur choix."

Duchesne V. d'un Iconophile.

4162 **Düsseldorf Gallery**: GALERIE ELECTORALE de DUSSELDORF, ou Catalogue raisonné et figuré de ses Tableaux, par MECHEL et PIGAGE, 2 vols. in 1, oblong impl. folio, *with* 30 *beautiful plates, containing* 365 *small ones, engraved by* MECHEL, *original and* BRILLIANT IMPRESSIONS, *fine copy in blue morocco extra, gilt edges*, £4. 4*s* *Basle*, 1778

This work is by no means uncommon, but an early copy like the above is seldom to be met with. As the plates are very minute, it is only in fine impressions that their beauty can be seen.

Priced, 1831, H. Bohn, £5. 5*s* and £7. 17*s* 6*d*; 1847, £4. 4*s* to £6. 6*s*; Dent's copy, £6. 12*s*; the Marquis of Lansdowne's, £5.; Dawson Turner's, £4. 4*s*.

4163 **Munich: Boisserée Gallery now at Munich** (No. 1): GALLERY OF THE OLD GERMAN MASTERS, formerly at Stuttgart, in the possession of the Brothers BOISSERÉE, now removed to Munich, 120 superb Plates, executed under the direction of STRIXNER, engraved in lithography, heightened by tints, and so admirably done as to be scarcely distinguishable from the most perfect line engravings, *mounted on drab coloured drawing paper*, 2 vols. elephant folio (pub. at £105.) *hf. bd. red* MOROCCO *extra, full gilt back, gilt edges*, £24. *Stuttgart und München*, 1821-36

4164 ——— another copy, in 1 vol. elephant folio, *hf. red morocco*, £15. 15*s* 1821-36

Priced in 1841, H. Bohn, £63. In 1825 a copy fetched, at Sotheby's, £40.; 1866, Scarisbrick's, £28. 10*s*; 1868, Lord Farnham's, £34.

☞ This work forms the COMPANION to the "PINAKOTHEK."

*** B. Q. having bought all the remaining plates and the stones of this grand Gallery, sells each plate separately. A list of the plates can be had.

4165 **Munich Gallery**: (No. 2) COLLECTION OF THE PRINCIPAL PICTURES OF THE PINACOTHEK IN MUNICH, *lithographed by* STRIXNER, PILOTY, HOHE, SELB *and* FLACHENNEKKER, 204 *superb lithographs on India paper, mounted on Cartridge Paper*, in two thick vols. atlas folio, (*sells* unbound about £68.) *hf. bd. mor.* £24. *Munich*, 1817-36

A number of the plates in this magnificent work are sold separately. For the subjects and prices, see separate Prospectus, which may be had on application.

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4166 **Munich Gallery** (No. 3). COLLECTION LITHOGRAPHIÉE des plus beaux TABLEAUX QUI SE TROUVENT DANS LA PINACOTHEQUE DE S.M. LE ROI DE BAVIERE à MUNICH, et dans la GALERIE de Tableaux du Chateau Royal à SCHLEISHEIM: Die Königl. BAYER. PINAKOTHEKEN von MÜNCHEN, Abbildungen der ausgezeichnetsten Gemälde älterer und neurer Meister in diesen beiden Gallerien, Two Divisions in 4 vols. elephant folio, *to each of which there is a list of plates and a title*

In 2 DIVISIONS:

Division I, (Vols. 1 and 2), 2 titles, 2 lists of plates, 1 portrait, and plates	178
Division II, (Vols. 3 and 4), 2 titles, 2 lists of plates, 1 portrait, and plates	128
2 Portraits	2
Total plates	308

The Illustrations are of various styles of artistic execution, consisting chiefly of superb Lithographs, with an admixture of Photographs and steel engravings, also about twenty CHROMO-LITHOGRAPHS.

SUPPLEMENT TO THE PINACOTHEQUE, forming a FIFTH volume, royal 8vo. *consisting of* 22 *photographs, numbered* 179-200 *in continuation of the first division of the Pinacothèque*

——— together 5 vols. large folio, as described, (subscription price £105. *a most sumptuous book*, £84.

München, Piloty and Loehle, 1832-68

This great work is now COMPLETE.

This edition of the two Munich Galleries (or Pinacothecæ) includes all the choicest Pictures, *executed here on a larger scale* than in the older called "Königlich-Baierischer Gemälde-Saal zu München und Schleisheim," 1817 and following years.

THIS work contains of the

Old Masters: 9 Raphael, 24 Rubens, 14 Van Dyk, 6 Murillo, 8 Dav. Teniers, 2 Titian, 4 Wouvermans, 4 Albr. Dürer, 6 Carlo Dolce, 6 Gerard Dow, 4 Hans Holbein, 2 Giorgione, 6 van der Werff, &c.

New Masters: 13 W. v. Kaulbach, 6 Heindrich and Peter Hess, 2 Overbeck, 5 Aug. Riedel, 2 Carl Rottmann, 1 Carl Piloty, 8 Albrecht, Benno und Franz Adam, 2 Hasenclever, 1 Wilkie, 1 Schnorr von Carolsfeld, 1 Schorn, 2 R. S. Zimmermann.

☞ Mr. Quaritch undertakes to complete imperfect sets, charging 6*s* for plates of an ordinary size, 10*s* for the few of extra size. A Series of nearly 100 of these plates, all on India paper, is in stock.

4167 **Leuchtenberg Gallery**, now in Munich: Auswahl der vorzüglichsten Gemälde der Herzoglich Leuchtenbergischen Gallerie, atlas folio *title, and* 45 *large lithographs, unbound*, £2. 10*s* *Munich, s. a.*

Extremely rare. All the stones have long been rubbed off.

4168 **Vienna Gallery**: Prenner (A. J. de) Pinacothecæ Ichnographia Cæsareæ, folio, 30 *plates, without the list of plates, hf. bd.* 30*s*

Vindob. s. a.

These plates comprise neat engravings of about 1000 Paintings in the Vienna Gallery.

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4169 **Galerie Imperiale Royale au Belvédère à VIENNE**: K. K. Bilder-Gallerie im Belvidere zu Wien nach den Zeichnungen S. von Pergers in Kupfer gestochen, herausgegeben von C. Haas, 4 vols. impl. 8vo. A GENUINE ORIGINAL COPY, *descriptive text in French and German, containing* 240 *highly finished line engravings,* brilliant *impressions, a fine copy, hf. bd. morocco extra, uncut,* £16. *Vienne,* 1821-31

4169* ——— the new issue, 4 vols. in 2, 4to. 240 *plates, with text, hf. bd.* £3. 8*s* *Frankfort, s. a.*

The celebrated Belvidere Gallery at Vienna is perhaps the most popular of all the Continental Picture Galleries. Its contents have been chosen with consummate taste, and include choice examples of all the great painters, and many fine specimens of the work of the older and little-known masters.

Italy.

4170 ETRURIA PITTRICE, OVVERO STORIA DELLA PITTURA TOSCANA, dedotta dai suoi Monumenti dal Secolo X sino al presente, 2 vols. royal folio, *frontispiece and* 121 *beautiful engravings, exhibiting the chefs-d'œuvre of as many of the most celebrated Italian artists, with vignette portraits of each, and biographical sketches, hf. bd.* £6. 10*s* *Firenze,* 1791-95

4171 ——— the same, 2 vols. royal folio, 121 *plates, hf. yellow morocco, gilt tops, uncut,* £7. 10*s* 1791-5

Priced, 1829, J. Bohn, mor. £18.; it fetched, 1856, Adamson, hf. bd. £11. 5*s*.

The text is in Italian and French, and was contributed by Lastri. The plates are engraved by the first artists of Italy.

The greater part of these paintings are not engraved in any other collection, but many of them are described in Lanzi's History of Painting in Italy.

The 24th subject, the Martyrdom of St. Sebastian, after A. Pollaiolo, consists of two plates, both numbered 24. This is not mentioned in the text, and the second plate, which is an outline engraving, may therefore be easily missed.

4172 **Bologna Gallery**: PINACOTECA della Pontificia Accademia delle Belle Arti in BOLOGNA, pubblicata da ROSASPINA, large folio, 72 *fine plates after Raffaelle and the Old Masters, cloth,* £5. 5*s* *Bologna,* 1830

4173 ——— another copy, folio, *French text, Preface in MS. many of the beautiful engravings are very early impressions, hf. morocco,* £6. 6*s* 1830

4174 ——— another copy, large folio, *brilliant* OPEN LETTER PROOFS *of the* 72 *fine plates, text in Italian and French, bds. uncut, scarce,* £12. *Bologna,* 1830

4175 ——— the same, roy. folio, 60 ETCHINGS *of the above, hf. bd.* 36*s* 1820

Amongst the engravings is an extensive series of the works of the Caracci.

4177 **Florence Gallery (the Old)**. RACCOLTA di QUADRI dipinti dai piu famosi pennelli, e posseduti de PIETRO LEOPOLDO, Gran-Duca di Toscana, esposti nel suo PALAZZO e nella sua GALLERIA di FIRENZE (this splendid Gallery was first formed by COSIMO de MEDICI III, Grand Duke of Tuscany, and contains Pictures by the most celebrated Old Masters, including Bassano, Annibale Caracci, Corregio, Guercino, Guido, Lanfranco, Carlo Maratti, Palma, Parmigiano, Pordenone, Raffaele, Rembrandt, Salvator

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FLORENCE GALLERY (THE OLD)—*continued.*

Rosa, Rubens, Andrea del Sarto, Sustermans, Tintoretto, Titian, Van Dyck, Velasquez, Paul Veronese, and others, *very boldly engraved by Lorenzini, Mogalli, Van Cruijs, and others*), atlas folio, *engraved title, printed table of Contents, and* 148 *grand plates, hf. bd. uncut, very rare,* £14. *Firenze,* 1778

I cannot trace the sale of any copy, except the one I bought at the sale of D. Roberts, R.A. which fetched at Christie's £18. 18*s*.

Very few copies of this grand old gallery have ever reached this country.

4178 GALERIE DE FLORENCE et du PALAIS PITTI dessinée par M. Wicar et gravée sous la direction de M. Lacombe, avec les explications par M. Mongez l'aîné, 4 vols. royal folio, *frontispiece and* 192 *plates, containing nearly* 400 *beautiful engravings after the most celebrated paintings, antique Statuary, Cameos, Gems, Bas-Reliefs, etc. brilliant impressions, including four 'Proofs before Letters,' and many very early impressions with letters, maroon morocco extra, borders of gold on sides, gilt edges,* £32. 10*s*
Paris, Lacombe, 1789-1807

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4181 GALERIE DE FLORENCE, gravée sous la direction de Masquelier, 4 vols. roy. folio, *frontispiece and* 200 *plates,* QUITE COMPLETE, *fine impressions, red morocco extra, sides tooled, gilt edges,* £28. *Paris, Aillaud,* 1819

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There are also in stock: PLAIN PROOFS, fasc. 31, 37, 38, 39;—INDIA PROOFS, fasc. 38, 39. These parts are sold separately, at 5*s* and 10*s* per plate.

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4344 GALLONIUS (Ant.) Trattato de gli INSTRUMENTI e delle varie Manieri di martoriare, usate da' Gentili contra Christiani, 4to. *fine plates by* A. TEMPESTA, *engraved on wood, calf extra, gilt edges*, 30*s* *Roma*, 1591

This work contains revolting representations of the Machines of Torture employed by and against Christians.

4345 HOPPERI (C. Ant. Joachimi) Crux aurea duodecim Gemmis de quibus D. Johannes in suâ sacrâ Apocalypsi meminit ornata facta A.D. 1575, 12mo. AUTOGRAPH MANUSCRIPT, ILLUSTRATED *with* 20 *beautiful engravings by H. Wierix, vellum*, £3. 15*s* 1594

Joachim Hopper, the Chancellor of Phillip II, caused a cross of gold to be made adorned with gems of the twelve kinds mentioned in the Apocalypse. His grandson Caius Antonius decorated the base of it with sacred relics, and in the present description he specifies the gems and various notices of them in the Scriptures, with curious extracts and observations.

4346 LUIKEN, Theatre des Martyrs, oblong 4to. *a very finely engraved series of* 104 *plates of Christian Atrocities practised upon fellow Christians, red morocco, gilt edges*, £2. 12*s* 6*d* *Amst.* 1738

It is evident that the true Christianity is best understood and acted upon by Freethinkers and Freetraders; the motto of both is "To live and to let live."

4347 TANNER (Mathiæ) Societas Jesu usque ad sanguinis et vitæ profusionem militans in Europâ, Africâ, Asiâ, et AMERICÂ, ... sive vita et mors eorum qui ex Soc. Jesu in causa fidei . . . violenta morte sublati sunt, folio, *about* 200 *beautiful engravings by* MELCHIOR KÜSELL, *in the original stamped pigskin binding, with clasps, with the bookplate of Joseph, Abbot of Ursberg*, £11. *Pragæ*, 1675

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4348 TANNER (Mathiæ) in die teutsche Sprache übersetzt, folio, *with the same plates as in the Latin edition, vellum*, £5. *Prag.* 1683

4349 TANNER (M.) Societas Jesu Apostolorum imitatrix sive Gesta præclara eorum qui in procurandâ salute animarum per Apostolicas missiones . . . . evangeliique propagationem, desudârunt; pars prima *Societatis Europææ*, folio (all published), *nearly* 200 *lives of great Jesuits who were not martyrs, with a corresponding number of fine engravings by Kilian and others, stamped pigskin with clasps*, £9. *Pragæ*, 1694

4350 VALDOR (J.) Engravings of Saints and Scriptural Subjects (including the rare Head of Christ, Crucifixion, &c.) small 4to. 14 *plates, calf extra, gilt edges, by Riviere*, £3. 3*s* *Liège*, 1620-24

4351 VERSTEGAN, Theatrum Crudelitatum Haereticorum nostri temporis, 4to. LARGE PAPER, *engraved title and* 29 *artistically engraved plates of horrible Massacres, including the beheading of Mary, Queen of Scots, citron morocco extra, gilt edges*, £7. *Antv.* 1592

Ornamental Metal Work, Bronze and Iron.

For Silver and Gold—see ORNAMENTS.

4352 COTTINGHAM, the Smith and Founder's Director, containing a Series of Designs and Patterns for Ornamental Iron and Brass Work, atlas 4to. 83 *plates containing an immense number of models, hf. bd. uncut*, £2. 2*s* 1823-24

4353 ——— another copy, atlas 4to. *boards*, 25*s* 1823-24

GHIBERTI'S Gates—*see* FLORENCE.

4354 GRILLES DE NANCY: Recueil des Ouvrages en Serrurerie que Stanislas le Bienfaisant, *Roy de Pologne*, a fait poser sur la place Royale de Nancy à la Gloire de Louis *le Bien-Aimé*, atlas folio, 26 *large plates, hf. bd. cloth*, 21*s*; *hf. morocco*, 24*s* *Paris, n. d.*

Perhaps the finest Iron work in the world; Ghiberti's Gates are executed in Bronze.

4355 HEFNER-Alteneck, Eisenwerke oder Ornamentik der Schmiedekunst des Mittel Alters: SERRURERIE, ou les Ouvrages en fer forgé du Moyen-Age et de la Renaissance; three divisions, folio, 84 *planches gravées en taille douce*, (pub. at £3. 5*s*) 36*s* *Frankfurt*, 1865

4356 ——— the same, 3 *portfolios, large and fine paper*, £2. 16*s* 1865

This beautiful work is the most elaborate of all ever executed on Ornamental Iron work.

4357 HOYAU, l'Art du SERRURIER, 17 *plates*—Modèles de Serrurerie, 56 *plates*—2 vols. in 1, folio, 83 *plates of Ornamental designs for Ironwork for Balconies, Staircases, Gates, Roofs, Locks, etc. hf. bd.* 20*s* *Paris*, 1826

4358 HUSSON (FRAN.) l'ARCHITECTURE FERRONNIÈRE, royal 4to. 88 *plates, hf. morocco*, 36*s* *Paris*, 1873

4359 JOUSSE (Mathurin) LA FIDELLE OUVERTURE DE l'ART DE SERRURIER, ou l'on void les principaux Préceptes, Desseings et Figures touchant les Expériences et Opérations manuelles dudict Art; ensemble un petit Traicté de diverses Trempes, small folio,

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There are no books of ornament more uncommon than those which treat of ancient Ironwork. The present copy, though somewhat thumbed, is sound and complete.

4360 ——— another copy, *defective and in bad condition, from the library of R. Napier, Esq. of West Shandon, with an attempt of an English translation of the text*, £4. 10*s* 1627

4361 LECONTE (Emile) Choix de nouveaux Modèles de Serrurerie, folio, 73 *plates including frontispiece* (pub. 50 fr.) *hf. bd.* 18*s* *Paris*, 1838

4362 PUGIN'S Designs for Gold and Silver Smiths, 4to. *title and* 28 *beautiful plates, cloth*, 12*s* 1836

4363 ——— the same, 4to. 28 *plates*, INDIA PROOFS, *cloth*, 25*s* 1836

4364 ——— Designs for Iron and Brass Work, in the style of the 15th and 16th centuries, 4to. 27 *plates, bds.* 12*s* 1836

4365 THIOLLET, Serrurerie et Fonte de Fer, folio, 72 *plates of Iron work, bds.* 25*s* *Paris*, 1832

4366 VISSCHER (Gerret) het eerste deel, Nieuwe Ornementen, small folio, *title and* 7 *plates, comprising about* 63 *very beautiful designs for goldsmiths' work*, 36*s* *Amsterdam, s. a.* (1680 ?)

4367 VISCHER'S (Peter) Works, executed in Nürnberg and elsewhere, with text by Dr. Lübke, folio, *reproduced in photo-lithography* *Nürnberg*, 1877

4368 WYATT's (Sir Digby) Metal-Work and its Artistic Design, large folio, *frontispiece and* 50 *plates, containing numerous designs, printed in colours* (pub. at £6. 6*s*), *cloth, now scarce*, £2. 18*s*

Mosaics.

4369 ARNAL (P.) Descubrimiento de los Pavimentos (MOSAYCOS) de Rielves, con Discurso, impl. folio, 21 *beautifully coloured plates of very fine Mosaics of Roman workmanship, including two engravings of the "Mosaicos de Jumilla," one leaf of text, hf. calf, very rare*, £3. *s. l.* 1788

The beautiful specimens of Ancient Roman Mosaics here figured were found at the ruins of a Roman Villa near TOLEDO. Bound up are several plates of SPANISH Architecture, Decoration, and Ancient Sculpture.

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4371 LYSONS (S.) Figures of MOSAIC Pavements, discovered at Horkstow in Lincolnshire, atlas folio, 7 *large coloured plates, hf. morocco*, £2. 10*s* 1801

4372 WYATT (M. D.) Specimens of the Geometrical Mosaic of the Middle Ages, large folio, *title and* 21 *beautifully executed plates*, COLOURED AND ILLUMINATED *with gold, hf. bd. rare*, £3. 3*s* 1848

A splendid Pattern-book of Mosaic Ornament applied to Architecture. The illustrations are "got up" in the most gorgeous style and leave nothing to be desired.

——— *see* Fowler.

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Ornament.

4373 ALBERTOLLI'S Designs, Miscellanea per Giovani studiosi del Disegno, *parte terza*, imp. folio, 20 *plates of Arabesque ornament, heads from the antique, and studies of eagles from life, bds.* 36*s* *Milano*, 1796

4374 ANTONINI (Carlo) Opere:

Manuale di varii Ornamenti tratti dalle FABRICHE e FRAMMENTI ANTICHI (*Rosoni e Candelabri Antichi*) 4 vols. in 2, 195 *plates* *Roma*, 1781-90

Manuale di varii Ornamenti componenti la Serie de' VASI ANTICHI di marmo e di bronzo, 3 vols. 193 *plates* *Roma*, 1821

Serie di Orologgi Solari antichi, 18 *plates* *s. a.*

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Designs for Painters, Sculptors, and Architects, the highest class of decorations and ornaments for Goldsmiths, Jewellers, Furniture makers, patterns for stuffs, porcelain, glass, etc. are given in these volumes.

4377 BERAIN, l'ŒUVRE de, Ornemens, Desseins de Cheminées, etc. royal folio, *portrait painted by Vivien, engraved by Duflos, dated* 1709, *and* 104 *large plates, fine early impressions, hf. bd.* £36. *Paris*, (? 1690)

4378 BERAIN, ŒUVRES d'ORNEMENT, large folio, a series, 36 *large plates of Arabesque and other Ornaments, old vellum*, £20. (? 1690)

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4379 BERAIN. Ornemens inventez par J. Berain, Desseins et Cheminées, dediez à M. Mansard par Berain, dessinateur du Cabinet du Roi, oblong royal folio, 49 *plates of elaborate ornaments for the decoration of Palaces, five of the plates are ornamental Capitals, five, a series of ornamental Ironwork, some of the plates in poor condition, green cloth*, £9. *Paris, s. a.* (? 1690)

A cheap volume for a working Artist; it came from the library of the best London Cabinet maker of our time, the late Mr. L. RASBERG, of German origin.

4380 BERAIN. Decorations Interieures Style Louis XIV. lithographiées par Arnout, folio, 30 *exquisitely beautiful plates of Decorative Art, hf. morocco, gilt tops*, 30*s* *Paris*, 1864

4381 BORSATO (Gius.) OPERA ORNAMENTALE, pubblicata per cura dell I. R. Academia di Belle Arti di Venezia; con Cenni storici dell' Ornato Decorativo Italiano di VALLARDI, royal folio, *with* 60 *highly finished Etchings of Monuments, Altars, Chimney Pieces, Candelabra, Lamps, Tables, Seats, Pilasters, Beds, etc. bds.* 25*s* *Milano*, 1831

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4382 BOUTOWSKY, Histoire de l'ORNEMENT RUSSE du Xe au XVIe Siècle, d'après les Manuscrits, BOTH SERIES, 2 vols. impl. folio, *comprising* 200 *plates, one half of which are printed in* GOLD AND COLOURS, *containing representations in facsimile of upwards of* 1330 *beautiful specimens of Slavonic and Byzantine Art*, with Descriptive Text by M. V. DE BOUTOWSKY, Directeur du Musée d'Art et d'Industrie de Moscou (sells for £16.) *hf. bd. crimson morocco, top edges gilt*, £6. *Paris*, 1870

4383 CAHIER ET MARTIN, Suite aux Mélanges d'Archeologie, PREMIÈRE SÉRIE, Carrelages et Tissus, 2 vols. impl. 4to. 250 *plates* (*sells* 125 *francs*) *cloth*, 30*s*; *or hf. morocco, uncut*, £2. 10*s* *Paris*, 1868

A Pattern-book of Architectural Decorations and Ornaments for Art-Workers in Marquetry, Lace, Embroidery, Jewellery, Carpets, Furniture, Pottery, etc, containing an inexhaustible number of Models taken from drawings of old Paintings, Sculpture, MSS. Stuffs, Furniture, and other sources, in all styles.

4384 CIPRIANI, Scelta di Ornati antichi e moderni, 4to. 62 *plates of Classical Ornaments, sd.* 20*s* *Roma*, 1801

4385 COLLING'S (J. K.) GOTHIC ORNAMENTS, drawn from existing Authorities, 2 vols. impl. 4to. 207 *plates, many of them coloured and heightened with gold* (pub. at £8. 8*s*) £6. 15*s* 1850

4386 COTELLE et Le Potre, Desseins, 50 *plates, hf. vellum*, £2. 12*s* 6*d* (1690 ?)

COTTINGHAM—*see* METAL WORK.

4387 CUVILLIES (F. de, *Architecte de l'Electeur de Bavière*). Œuvres d'Ornement, in 1 vol. royal folio, 138 *plates of Views, plans of Public buildings, Porticos, Gates, Pilasters, Windows, Gardens, and architectural decoration, with numerous beautiful designs for Iron work, etc. hf. bd.* £60. *Paris*, 1720, etc.

EXCESSIVELY RARE, these designs having scarcely been known to amateurs until lately. Such copies as have turned up are all different from one another; no recognized collection of Cuvillies' engravings having ever been made.

4388 DEFLORENNE, Ornemens dédies a S.A.R. la Princesse Marie, 4to. 72 *plates by Feuchère, Clergiet, and Regnier, containing a large variety of examples in all departments of ornamental design, hf. calf*, 36*s* *Paris*, 1835

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4390 DELLA BELLA (Stef. *jun.*) Raccolta di varii Cappriccii et nove inventioni di Cartelle et Ornamenti, folio, 18 *plates, consecutively numbered, sd.* 36*s* *Paris*, 1646

4391 EISENLOHR, Ornamentik in ihrer Anwendung auf verschiedene Gegenstände der Baugewerke, 12 parts in 2 vols. large folio, 72 *tinted plates, hf. bd.* 30*s* *Leipzig, s. a.* (1850 ?)

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4392 GIARDINI (Joan.) Promptuarium Artis Argentariae, ad cujusque generis Vasa Argentea ac Aurea invenienda ac conficienda perutile, 2 parts in 1 vol. folio, 106 *carefully engraved plates, of which the first and the last are wanting, hf. calf gilt*, 30*s* *Romæ*, 1750

A copy from Horace Walpole's library of an exquisite Pattern-Book for Gold and Silver Work.

4393 GOLDSMITH'S WARE (A) to the new Fashion, oblong folio, 107 *plates containing* 193 *beautiful designs, hf. bd. green morocco extra, gilt edges*, VERY RARE, £24. *London*, 1760

A remarkable volume, giving careful engravings of every kind of Silver- and Goldsmith's Ware. From the great rarity of the volume it must be concluded the copies were used up by the Artizans.

4394 H. P. Twelve Engravings of Arabesque Ornaments, with the Monogram H. P., comprising very beautiful Designs for ornamenting SWORD HILTS and the STOCKS OF GUNS AND PISTOLS, oblong 4to. *in the original wrapper*, VERY RARE, £6. 6*s* (? 1650)

The plates are not numbered and have no title; plate 5 is an exquisite design of two Sportsmen on horseback chasing a Hare; plate 6 is inscribed, "pour le bout d'un pomeau," suggesting that the artist was French. Each plate has its full margin.

4395 HOFFMANN et KELLERHOVEN (M.M.) Les Arts et l'Industrie, recueil de Dessins relatifs à l'Art de la Décoration chez tous les peuples et aux plus belles époques de leur civilisation, 2 vols. in 1, roy. folio, *containing* 78 *plates, of which* 36 *are beautifully executed in* GOLD AND COLOURS, (pub. at 200 fr.) *half morocco*, £5. 10*s* *Paris*, 1853

4396 INVENTIONES von Mascam und Ornamenten exc. J. C. Weigel, part I, 6 *plates*; ditto, part IV, 6 *plates*; Neu inventirtes Laub- und Bandel- Werck, part V, 6 *plates*; ditto, parts VI, VII, VIII, 18 *plates*; neu inventirtes Laub- Bandl- und Grotesch-gen Werk, 6 *plates*; Früchten und Blumen, 6 *plates*; Bichel (Aegidius) 6 *plates engraved by Leopold*, 1704—Heckenauer, Romanisches Laubwerk, 6 *plates*, *Augspurg*—Le Potre, Portraicture de diverses Vases, Amst. de Wett (1620), 13 *fine plates of Vases*—Decker, Allerhand Arten von Schilden Gefässen, 4 *plates*, *Weigel*, *Norib.*—together 71 *plates of Ornament, bds.* £7. *Augsburg*, ? 1720

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Ornament, rough calf, £2. 16*s*; *calf neat,* £3. 16*s*
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A similar copy fetched at Christie's, May 23, 1877, £12.

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4399 OWEN JONES'S GRAMMAR of ORNAMENT, impl. folio, the ORIGINAL FOLIO EDITION, 101 *large and exquisitely coloured plates, executed in Chromolithography, comprising* 3000 *examples of the decorations of all ages and nations, with descriptive letterpress and woodcuts, hf. morocco,* £16. 16*s* 1856

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4400 ——— the same, a Subscriber's copy, *in the original* 4 *portfolios,* £18. 1856

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This great, and to practical Artists absolutely necessary work, is offered at an extremely moderate price; 112 fine large plates, in gold and colours, with descriptive text at the rate of about eightpence each. If any work is to spread Art Taste among the British Artizans, this book will do it.

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4405 JULIENNE (E.) l'Ornemaniste des Arts industriels, large folio, 90 *fine plates, slightly water-stained, hf. calf neat,* 16*s* *Paris*, 1840

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4405*LASINIO (Carlo) Ornati presi da Graffiti e Pitture antiche esistenti in Firenze, folio, *engraved title and plates*, 37 *plates of exquisite designs, hf. bd.* £3. 10*s* *Firenze*, 1789

The set should consist of 40 plates, but in this copy plates 3, 5, and 24 are absent. A copy, described as 40 plates, fetched, May 23, 1877, at Christie's, the enormous price of £26. 5*s*.

4406 LE PAUTRE (Jean) ŒUVRES D'ARCHITECTURE, contenant les Frises, feuillages, montans, ou pilastres, grotesques, moresques, panneaux, placarts, trumeaux, lambris, amortissemens, plafonds, et généralement tout ce qui concerne l'Ornement, 3 vols. folio, 765 *plates (instead of* 780), *old French calf gilt*, £36.

Paris, Jombert, 1751

This collection has become very rare. As a treasury of designs for amateurs and working artists, as well as a criterion of French taste in the time of Louis le Grand, it is invaluable.

4406*LE PAUTRE, l'ŒUVRE de: Frises, Feuillages ou Tritons Marins; Alcoves à la Romaine; Salières et Cartouches; Trophées; Vases; Fontaines ou Jets d'Eau, etc. 2 vols. small folio, 235 *mounted plates, early impressions, old calf*, £18. 10*s* *Paris*, 1660-80

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Fine original impressions of the following engravings: Ornamental Monograms and Alphabets, 8 plates by Senault; Frises propres pour les Peintres etc. par P. A. Du Cerceau, *chez N. Langlois*, 16 plates; LE POTRE, Grandes Cheminées à la Romaine, *chez P. Mariette*, 15 plates, *J. Le Blond excudit;* Alcoves à la Royalle, *chez P. Mariette*, 5 plates; Grands Alcoves à la Romaine, 1 plate; Pictures from the lives of Moses and Joshua, 6 plates, *Le Blond exc.;* Fountains, 12 plates, *Le Blond exc.;* Classical and Mythological Frescoes, 12 plates, *Le Blond exc.;* Vases, 10 plates, *Le Blond exc.;* Gardens, Alleys, and Fountains, 12 plates, *Le Blond exc.;* Grandes Veues de Grottes et Jardins à l'Italienne, 8 plates, *Le Blond, chez Mariette;* Frescoes and Alcoves, *with scriptural subjects*, 8 plates; Le Blond; Alcoves (magnifiques), 6 plates, dedicated by Le Blond to Ch. Patin; Frises, Feuillages, et autres ornemens, 26 plates, *Le Blond, chez Mariette;* Grands Carts de Plafons à la Romaine, 6 plates; Frescoes and Paintings of scriptural and miscellaneous character, 48 plates, *Le Blond exc.*

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4409 LEPAUTRE. Collection des plus belles Compositions de Lepautre gravée par Decloux, *Architecte*, et Doury, *Peintre*, folio, 100 *plates of Architectural Ornament and Designs* (sells 63 fr. *in portfolio*), *bds.* 32*s* *Paris, ca.* 1870

4410 ——— the same, folio, *hf. morocco*, 36*s* (1870)

4411 LEX REGIA, det er Den Souveraine Konge-Lov, sat og given af Friderich III, Nov. 14, 1665, royal folio, *engraved title and* 18 *very finely engraved leaves of text in the centre, surrounded by most elaborate Arabesque borders, in the style of Raphael, engraved by Reinhard, old richly gilt calf*, £2. 10*s* 1710

Presentation copy from Frederick IV, King of Denmark.

4412 LIENARD, Spécimens de la DECORATION et de l'Ornementation au XIXe siècle, folio, 127 *plates of Furniture, Wall decoration, wood and stone carving, etc.* (pub. 125 fr.) *unbound*, £2. 16*s* *Liège*, 1866

4413 MARCON and PH. DAUBIGNY. Sixteen beautiful Engravings of Designs for ornamenting the stocks of GUNS and PISTOLS, *mounted in a vol.* 4to. *russia, gilt edges*, RARE, £6. 10*s* *Paris*, 1665

4414 MARIETTE. SIXTY-ONE BEAUTIFUL DESIGNS FOR IRON WORK, CHIMNEY-PIECES, CEILINGS, PANELS, &c. by Le Roux, Pineau, &c. engraved by Mariette, large folio, *calf neat*, VERY RARE, £7. 10*s* *Paris* (? 1700)

4415 MAROT (J.) ŒUVRES de: an old volume oblong folio, 57 *plates, original impressions, old calf*, £16. *Paris, Langlois, etc.* (? 1670)

COLLATION: Architecture of French Palaces, 14 plates; Chateau de Versailles, 15 plates by PERELLE; Portes, 10 plates by J. Marot; a truly exquisite Series of ARABESQUE ORNAMENTS, by Jean Marot, on 28 leaves, an unnumbered suite, occasionally two plates on one leaf.

MAROT—*see, ante* "ITALIAN."

4416 MODELES de Menuiserie, folio, 73 *plates of Woodwork, consisting of Doors, Gates, Staircases, Ecclesiastical Woodwork, etc.* with Text, *hf. bd.* 10*s* *Paris*, 1820

4417 OPPENORD (G. M.) SON ŒUVRE, atlas folio, 120 *plates*, BRILLIANT IMPRESSIONS, *old bds.* EXTREMELY RARE, £35. *Paris*, (*ca.* 1750)

Contents: Consoles, Agraffes, Cartels, etc. Trophées, Portes, Porches, Autels, etc. Chandeliers, Lutrins, et Girandolles, différents fragments d'Architecture, des Tombeaux, des Fontaines, des Cheminées et Lambris de Menuiserie et de Sculpture, des Obélisques, des Décorations d'Architecture et Appartemens, le Choeur de l'Eglise Cathédrale de Meaux. The top corners of the plates are somewhat stained.

4418 ORNEMENS TIRÉS DES QUATRE ÉCOLES, 2 vols. royal 4to. *contains* 408 *finely executed plates of Ornaments* (*including Furniture*) *of the* 16*th*, 17*th*, 18*th*, *and* 19*th Centuries, engraved by Martin Riester, Coulo d'Hautel, De Wailly, Wagner, Feuchère, and Régnier, in portfolios*, £3. 3*s*; or, *hf. morocco extra, gilt tops, uncut*, £4. 4*s* *Paris*, (1844-60)

To Art-Workers and students an indispensable series of models, which also forms a very beautiful book for the drawing-room table.

4419 ORNAMENTIST, or Artisan's Manual in the various branches of Ornamental Art, folio, *frontispiece and* 83 *plates in the styles of various periods, hf. bd.* 21*s* *Fullarton, about* 1840

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4420 **Ornaments:** a folio volume of over 230 engravings of various Ornaments by LE PAUTRE, MEISSONNIER, EISEN, Della Bella, Houbraken, La Joüe, Brunette, Collignon, and others, from the library of the very eminent wood carver, the late Mr. Rogers, *hf. bd.* £6. *Sæc.* XVII *et* XVIII

Containing Morceaux de Fantesie par La Joüe, panels, landscapes, etc. by Le Pautre, including some Aubenistiers et placques a la Romaine, a number of decorations, ornaments, frames, trophies, allegories, architectural subjects, vignettes, etc. by various engravers, 16 large portraits of celebrated English men and women by Houbraken, Ornamental Scrolls by Della Bella and Collignon, six plates of Candelabra by Meissonier, etc.

4421 ORNAMENTS displayed on a full size for working, proper for all Carvers, Painters, etc. folio, 33 *plates of Foliage and Friezes, printed in bistre, hf. bound,* 10*s*

London, Taylor, Holborn (*about* 1795)

4422 ORTELII (A.) Deorum Dearumque capita, illustrata a Francisco Sweertio, 1602, sm. 4to. *engraved title and* 60 *medallions enclosed within beautiful Arabesque Borders, vellum,* £2. 2*s*

Antverp. Vrintius, 1602-3

Every plate in this work has a very fine border, composed of Ornaments and Grotesques, delicately engraved.

4423 PALAIS du LOUVRE et des Tuileries, MOTIFS de DÉCORATIONS, executés par H. Lefuel, roy. folio, 100 *beautiful plates of Ceilings, Caryatids, Wall Decorations, etc. executed in 'heliogravure,' bds.* £3. *Paris* (1870)

4424 [PASSERII (J. B.)] Novus Thesaurus Gemmarum veterum ex Insignioribus Dactyliothecis selectarum, cum explicationibus, Vols. I, III, IV, folio, 300 *fine plates and* 2 *frontispieces, unbound,* £4. *Roma,* 1779-97

Useful to a working Artist.

4425 ——— the same, 4 vols. folio, COMPLETE, 2 *frontispieces and* 400 *beautiful engravings by V. Brenna, depicting Gems, enclosed within beautiful and elaborate* ORNAMENTAL BORDERS, *hf. bd.* £14.

Roma, 1797

The borders occupy by far the larger portion of the plates. They are exquisite in design and offer charming and varied examples of Decorations, Ornaments, and Grotesques, engraved by G. M. Cassini.

4426 PERCIER et FONTAINE, Recueil de Décorations intérieures, folio, 72 *plates of Decorations, hf. bd.* 18*s* 1812

4427 PERGOLESI. NINETY-SIX ORIGINAL DRAWINGS OF ARABESQUE ORNAMENT BY THIS TALENTED ARTIST, *mounted on drawing paper, in a large folio vol. morocco extra, with borders of gold, gilt edges,* £125. 1770

A MOST INVALUABLE AND INTERESTING COLLECTION TO AN ARCHITECT OR DECORATOR.

4428 PERGOLESI'S Ornaments, roy. folio, *the complete engraved series of* 55 *fine plates, comprising* 370 *designs for the Decorations of Ceilings, sides of Rooms, Doors and Furniture, etc. engraved by the author and Bartolozzi, clean copy, uncut,* £8. 8*s* 1775-85

A very beautiful volume containing Cipriani's designs for centre paintings of ceilings engraved by Bartolozzi.

4429 ——— an imperfect copy, 31 *plates,* royal folio, *a cheap series for an Artist,* 35*s* 1777

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4430 PUGIN (A. W.) Ornaments of the XV and XVIth Centuries:—Details of Ancient Timber Houses, 1836-37—Gothic Furniture, 1835—Designs for Gold and Silversmiths, 1836—Designs for Iron and Brass Work, 1836—4 vols. in 1, royal 4to. **India Proofs** *of* 99 *fine plates, calf extra, gilt edges, by Clarke and Bedford,* £3. 1835-37

4431 QUEVERDO'S Ornaments; to which are added some by BERAIN, and others, *above* 80 *engravings, original plates, mounted,* in a royal folio volume, *bds.* £6. 6*s* *Paris*, 1788, etc.

4433 QUEVERDO (F. M.) Decorations intérieures Epoque Louis XVI.: Frises, Dessus de Porte, Panneaux, Attributs, etc. large folio, 20 *exquisitely beautiful plates* on INDIA PAPER, *in portfolio,* 25*s*; or, *hf. calf,* 36*s* *Paris, n. d.*

4434 RACINET, L'ORNEMENT POLYCHROME: Cent Planches en couleurs or et argent, contenant environ 2000 motifs de tous les styles, atlas 4to. 100 *plates in gold and colours,* (pub. at 150 fr.) £4. 12*s* 6*d* *Paris, Didot,* 1872

4435 RACINET'S POLYCHROMATIC ORNAMENT: One Hundred Plates in Gold, Silver, and Colours, comprising upwards of 2000 Specimens of the various Styles of ANCIENT, ORIENTAL, and MEDIÆVAL ART, and including the Renaissance and the 17th and 18th Centuries, the subjects selected and arranged in historical order and in a form for practical use, with DESCRIPTIVE TEXT, and a general Introduction, folio, (pub. at £6. *in cloth*), *full morocco elegant, gilt edges,* £5. 15*s* 1873

This is an imitation of the justly celebrated Grammar of Ornament of Owen Jones, to which it forms a Supplement, and an illustration.

Notwithstanding the beauty and excellence of the various works on Polychromatic Ornament which have appeared during the last few years, there is still an opening for an exhaustive work which combines historical arrangement with unequalled excellence of mechanical execution. As a mere collection of coloured plates, the above forms a work of surpassing beauty; and, as a text book for the artist and designer, it requires only to be seen to be considered indispensable. The specimens illustrating the various changes of Ornamental Art have been selected with the greatest judgment, arranged with true artistic skill, and produced in the perfect manner only now rendered possible by recent improvements in Chromolithography.

4436 RAFFAELLE Ornati di sua invenzione esistenti nel coro di S. Pietro in Perugia, large folio, 20 *beautiful plates, sd.* 25*s* *Roma*, 1811

4437 RECUEIL d'Ornements, d'après les Maitres les plus célèbres des XV, XVI, XVII et XVIIIe Siècles, roy. fol. 100 *plates in 'héliographie,' from exquisite designs by Aldegraver, Berain, De Bry, Dürer, Holbein, Le Pautre, Marot, Solis, Ducerceau, and others,* (sells 125 fr.) *bds.* £3. 10*s* *Paris*, 1866

4438 REYNARD (O.) ORNEMENTS DES ANCIENS MAÎTRES des XVe, XVIe, XVIIe, et XVIIIe Siècles, 3 vols. roy. folio, LARGE PAPER, 265 *engravings,* PROOFS *on* INDIA PAPER, *half morocco gilt,* AN ORIGINAL COPY, *from Owen Jones' library,* £18. *Paris*, 1846

"La collection qui est présenté ici a été entreprise par un homme qui a consacré sa vie toute entière à rechercher partout les spécimens les plus variés

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de l'art de l'ornementation."—*Duplessis*. The great extent of the work will be seen by the names of a few of the artists; the finest specimens have been selected of designs by L. KILIAN, Blondus, Flynt, SOLIS, Roscher, S. Cateron, Siebmacher, D. Meyer, Haberman, P. Marchant, J. A. DUCERCEAU, Nilson, D. MIGNOT, Birkenhultz, C. de La Quevellerie, DIETERLEIN, JANSSEN, B. Zan, P. Bourdon, Jobst AMMAN, Stephanus, J. Bang, D. MAROT, Symony, Lemersier, BABEL, P. Labarre, Hurto, P. MÉTAYER, VRIEST, L. Hopfer, Bourguet, Raidel, Pineau, Peretti, BERAIN, DUVIVIER, CHIPPENDALE, Woeiriot, Bourguet, Mosbach, Guckeisen, N. HOOGENBERG, T. JOHNSON, Grondoni, Salembier, Flœtner, F. J. Morison, A. Haber, S. de L'Aulne, Daudet, Silvius, Durant, MEISSONNIER, Cuvillier, Wuest, Paritius, Fontin, Eisler, ALTDORFER, LUCAS VAN LEYDEN, Lock, Lefebvre, and others.

4439 REYNARD (O.) ORNEMENTS DES ANCIENS MAITRES, du XVe au XVIIIe Siècle, 2 vols. folio, 220 *plates on* INDIA PAPER, *of elegant designs of Objects of Art*, etc. *chronologically arranged, engraved by Reister and Clerget, blue morocco, top edge gilt*, £5.
Paris, Levy, ca. 1868

Comprising Designs for Jewellery, Gold and Silvermith's Work, Furniture, Alphabets, Woodcarving, etc. by Dietterlin, Virgil Solis, Meissonnier, Marot, and other artists. The ordinary issue sells 150 fr. unbound.

4439* RICHARDSON (C. J.) Studies of Ornamental Design, 2 parts in 1 vol. imp. folio, 20 **coloured plates** *of Ceilings, Chalices, Embroideries, etc. red morocco extra, gilt edges*, £6. 6*s* 1851

From the late Henry Shaw's library.

4440 ROGERS Collection (The), A Series of Designs for Wood-Carving, Italian, etc. a royal folio volume, *containing* 303 *Old Engravings and Drawings of Ornaments, cloth*, £4. 1600-1800

The eminent woodcarver Mr. Rogers, lately deceased, has collected in the above volume many beautiful old engravings, which served as models for his work. It is of special value and importance, the Prints by the celebrated Vredeman Vriese being alone worth the price asked.

4441 ROUSSEEL (Nicasius) Seer aerdige Grotissen dientich alle die de Teyckenkonst hanteren, small 4to. 8 *plates of grotesque arabesque Ornaments, a consecutive suite, vellum*, RARE, £2. 12*s* 6*d*
J. de Ram, 1661

4442 SINTAGMA in quo varia eximiaque corporum diagrammata ex præscripto Opticæ exhibentur, small folio, *engraved title, and* 39 *plates, three of them of Ornaments, the others geometrical designs, hf. vellum*, 25*s* *Amst.* 1618

4443 SOLON, Inventions decoratives; choix de compositions et de motifs d'ornementation, large folio, 50 *very elaborate designs on India Paper, comprising Drinking Vessels, Mirrors, Gas Burners, Panels, Fountains, Vases, Cabinets, etc. in portfolio*, 28*s* 1865

4444 STRADAE (J.) IMPERATORUM Romanorum omnium Orientalium et Occidentalium IMAGINES, large royal folio, *woodcut Portraits of the Emperors down to Charles V, by Sadoletus, Huttich, Strada, Rovillius, each portrait surrounded by woodcut-borders, at the bottom of each page of the text of biographical notices are most elaborate* ORNAMENTS, *of original design, old binding*, VERY RARE, £5. *Tiguri, A. Gesner*, 1559

4445 ——— the same, royal folio, *tall copy in vellum*, £7. 10*s* 1559

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No copy has before been offered for sale during a great many years. One of the most beautiful and curious works which an amateur can wish to possess. The boldly executed medallions which occupy each alternate page are striking studies of heads, but the eye will rest with greatest pleasure upon the tailpieces of the text, which for beauty and variety of form are perhaps unequalled. Big or little they are over 100 in number, most delicately and chastely conceived Ornaments, chiefly in the Italian style, and form a series of the choicest Patterns for all kinds of Art-Work. One of the best, and a masterpiece, is at page 51, and bears the monogram of Peter Flötner of Nürnberg.

4446 TATHAM'S Etchings of the best Examples of Grecian and Roman Architectural Ornament, royal folio, 126 *plates*, (pub. at £4. 4*s*) *hf. bound*, 12*s* 1826

4447 ZAHN, Ornamente aller Klassischen Kunstepochen, 2 vols. in 1, oblong 4to. 100 *plates, chiefly of Pompeian and sixteenth-century Italian Ornament, with mediæval examples from Southern Italy, beautifully printed in colours, bds.* £5.; or, *half green morocco*, £5. 15*s* *Berlin*, 1843-48

4448 ——— the same, 2 vols. folio, 100 *plates in colours, hf. bd. red morocco*, £6. 1843-48

A splendid series of the purest and most beautiful Ornaments, elaborately executed and finished in gold and colours.

——— *see also:* Alphabets, Baths of Titus, Emblems, Gruner, Metal-work, Portraits, Raphael, Vaticano.

Pageants: Coronations, Funerals, Weddings, Tournaments.

4448 DRUMMOND (J.) MEDIÆVAL TRIUMPHS and Processions, 4to. LARGE PAPER, 5 *plates and* 2 *vignettes, after Burgmair and others, with a plate of the procession of Charles V and the Pope added, sd.* 36*s* *Edinburgh*, 1874

Only fifty copies printed on Large Paper, with additional illustrations, for private circulation.

4449 CHARLES V. HOGENBERG'S PROCESSION OF POPE CLEMENT VII AND THE EMPEROR CHARLES V: a Reproduction in *facsimile* of the remarkable and rare series of Plates engraved by NICOLAS HOGENBERG, commemorating the PROCESSION of CLEMENT VII AND THE EMPEROR CHARLES V AFTER THE CORONATION AT BOLOGNA, 24*th February*, 1530, 1 vol. royal folio, *a fine series of* 40 *plates, each* 14 *by* 12 *inches, forming a continuous picture of great interest to the student of History, Antiquities or the Fine Arts; and the value of this reproduction has been greatly enhanced by an Historical Introduction by Sir W. Stirling-Maxwell, illustrated by various contemporary Portraits of the Pope and the Emperor, and embellished by many Ornamental Designs in facsimile from books of the Sixteenth Century, hf. morocco*, £5. 5*s* *Edinburgh*, 1875

The Introduction also contains portions in *facsimile*, on a somewhat reduced scale, of the extremely rare Venetian woodcut of the entry of Charles V into Bologna on the 5th of November, 1529, and the whole of the Procession after the Coronation, as engraved by COMERIO after BRUSASORCI'S freize in the Ridolfi Palace at Verona; and a *facsimile* of the principal group in the

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Procession, as cut in wood by ROBERT PERIL at Antwerp in 1530—a print so rare that only one impression, that in the Museum at Antwerp, is known.

The whole forms a handsome Folio, bound in cloth, with morocco back, the sides being ornamented with the Armorial Bearings of the Pope and the Emperor—also in *facsimile* from contemporary sources.

Only Two Hundred and Fifty copies were printed.

A copy of the rare original fetched £210. at Mr. Drummond's sale in Edinburgh, Nov. 1877.

English.

4450 SIDNEY'S (Sir Philip) FUNERAL PAGEANT. Here followeth the manner of the whole proceeding of his Funerall which was celebrated in St. Paules the 16 of Febr. 1586. . . . . This worke was first drawne and invented by THO. LANT Gent. s'vant to the saide Ho: Knight, and graven in copper by DERICK THEODORE DE BRY, 29 separate Plates arranged in succession, and *mounted on cloth to form a long roll* (42 *feet* 6 *inches by* 8 *inches*), £65. *London*, 1587

The only perfect copy of this Procession known is supposed to be that in the British Museum, which was purchased for £39. 18s in Gough's sale by Sir Joseph Banks. There are two other copies in the Heralds' College; but it is not known whether they are imperfect or not. The Pageant is, however, one of extraordinary rarity, as no copy has ever occurred in a public sale except that of Sir Joseph Banks. The younger De Bry must have come to London specially to execute the work: it was not done abroad as appears from the words "graven in copper by Derick Theodor de Bry in the Citty of London 1587." The first plate contains a fine portrait of Sir Philip Sidney and a representation of the *Black Pynnes*, the vessel which conveyed his remains back to London, with a short biography signed by Lant. Plates 30 to 34 are absent in this copy, which, however, contains duplicates of some, making up the thirty-four sheets.

In addition to the double charm of Sidney's name and the artist's work, a further interest attaches to this remarkable roll in the portraits it contains of various distinguished men, the hero's friends and kinsmen—Fulke Greville, Sir John Harrington, and others.

4451 LONDON. THE FISHMONGERS' PAGEANT ON LORD MAYOR'S DAY, 1616: Chrysanaleia, the Golden Fishing, devised by Anthony Munday, Citizen and Draper, represented in 12 Plates, by H. Shaw, from contemporory Drawings in the Possession of the Worshipful Company of Fishmongers: with illustrative Documents and Introduction by J. G. Nichols, royal folio, 12 *coloured plates heightened with gold, having the Arms of the Company and of the* 38 *Members, who have been Lord Mayors, between* 1349 *and* 1826, *richly emblazoned in gold, silver and colours, russia extra, gilt edges, by C. Lewis*, £16. 16*s* 1844

Of this highly interesting work only 27 copies were printed at the expense of the Fishmongers' Company; and with the exception of the copy retained in their Library, this is THE ONLY ONE with the arms illuminated.

French.

4452 LE SACRE DE LOUIS XV, Roy de France et de Navarre, dans l'eglise de Reims, October 25, 1722, atlas folio, 72 *fine large plates, elaborately engraved, the engraved text and Costume Figures surrounded by exquisite Ornamental Designs, old calf, French Royal Arms on sides*, £28. *Paris, s. a.*

Full of interest to the collector of ornamental designs and of costume.

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4453 DESCRIPTION DES FESTES données par la Ville de Paris à l'occasion du Mariage de MADAME LOUISE-ELISABETH de France et de DOM PHILIPPE D'ESPAGNE, atlas folio, 14 *magnificent plates depicting Balls, Illuminations, etc. engraved by Blondel, old calf gilt, arms of the City of Paris on sides,* £3. *Paris,* 1740

4454 **Charles III and Henry II, Dukes of Lorraine:** F. BRENTEL'S Ceremonies of the Funeral of Charles III and Installation of Henry II, Dukes of Lorraine, at Nancy, A.D. 1608, 1610, 1611, atlas folio, 78 *remarkably fine plates on* 39, *comprising many thousand figures, all in characteristic Costume, the text in French and Latin, stamped monastic binding,* VERY RARE, £30.

Nancy, Blaise André et Herm. de Laye, excudit, s. a. (? 1618)

"I. Funeral of Charles III, 10 *plates, by Brentel.*
II. The Funeral Procession, 48 *plates, by Brentel.*
III. Public Entry of Henry III into Nancy, 12 *plates, by Meryun.*
IV. Solemn Procession of Henry III to the Cathedral, 4 *plates,* 1611.
V. Large Plan of Nancy, 4 *plates,* 1611."—*R. Weigel's Kunst-Catalog.*

My copy wants *a leaf* in the Funeral Procession, but appears to contain 3 other plates in addition to those mentioned by R. Weigel. No other copy has occurred for sale, and even Weigel's copy was not priced.

Germany.

4455 **Pfaltzgraf Wilhelm and Renée of Lorraine.** WAGNER (Hans) Kurtze doch gegründte beschreibung des Hochgebornen Fürsten und Herren Wilhalmen Pfaltzgraven bey Rhein, Hertzogen inn Obern und Niden Bairen, 1 etc. und derselben geliebsten Gemahel, der durchleucht Fürstin Freulein Renata, Hertzogin zu Lottringen und Parr, etc. gehalten hochzeitlichen Ehrenfests; und dann was für herrliche Ritterspil, mit Thurnieren, etc. in München, 1568, folio, *one large folding plate, five feet long, and twelve double page engravings of Cavalcades, Processions, and Tournaments by* NIKOLAUS SOLIS, *all coloured, fine copy in boards, a very rare and curious book,* £12. *München, bey Adam Berg* (1568)

COLLATION: Title with two coats of arms. TEXT, folios 2-67. Plates, The Entry, *five feet long,* at fol. 31; at fol. 32, 34, and 35, the Marriage, *three plates;* 36, the Banquet; 38, the Ball; 41, the Carousel; 44, a Mummery or Masquerade; 45, 52, 56, 60 and 62, five plates of Tournaments—thirteen plates in all, bearing the monogram N.S.

4456 WIRRE (Hainr.) Ordenliche Beschreybung der fürstlichen Hochzeyt die da gehalten ist wcrden . . . . . durch Wilhelm, Pfaltzgraf beim Rheyn, mit dem hochgebornen Fräwlin Renata geborne Hertzogin auss Luttringen, 1568, in München, sm. folio, *large coloured woodcuts of Cavalcades, Triumphal Processions, Tournaments, and Coats of Arms, fine clean copy in boards,* £9.

Augspurk, Ulhart, 1568

A very rare and curious volume.

Collation:—A to E in fours. F, two leaves. G, a circle of arms, two leaves, folded; then a large folding woodcut of a pageant, four feet long. I to P, in sixes. Q, two leaves. R to U, two leaves each. X, six leaves, on the last of which is the colophon and printer's mark. The first part contains 37 cuts of arms, that on the reverse of E ii blank. Woodcuts of tournaments on pp. 44, 46, 48, 49, 50, each two pages coloured.

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4457 **Marriage of Archduke Carl.** WIRRICH (H.) Ordentliche Beschreibung des Christlichen und fürstlichen Beylags oder Hochzeit, so da gehalten ist worden durch . . . . CAROLEN, Ertzhertzog zu Osterreich mit dem Fräwlein Maria, geborne Hertzogin zu Bayrn, den 26 Aug. (1571) in Wienn, in Teutsche Carmina gestelt, small folio, *good copy in the original stamped calf, rebacked*, VERY RARE, £8. *Wienn*, 1577

COLLATION: The book itself consists (including title) of signatures A to T, or 130 leaves (D and T having 7 leaves each), each page containing a Coat of Arms or portrait within large border. There are besides 14 large engravings (in the MANIÈRE CRIBLÉE) of Processions, Portraits or Costume, contained on 9 leaves, chiefly folding; and also a large folding leaf of Processions, 4 feet 10½ inches in length.

4457* **Festivities of the Duke of Würtemberg.** DELINEATION der fürstlichen Auffzüg und Ritterspilen des Fürsten Johann Friderich Hertzogen zu Württemberg, etc. durch Esaiam von Hulsen, folio, 92 *curious plates of Processions, Festivities, Tournaments, etc. hf. vellum*, £3. 10*s* *Tübingen*, 1618

Five plates are missing.

4458 **Coronation of Leopold I as Emperor**: Beschreibung und Abbildung aller Einzüge, Wahl und Crönungs Acta, geschehen zu Frankfurt am Main, 1658: Les Solemnités de l'Electionet du couronnement de Leopold, Empereur des Romains, ou la description et la représentation de toutes les choses notables qui sont arrivées a Frankfurt l'an 1658, devant, pendant, et après l'Election Impériale, sm. folio, 54 *fine plates of Processions, Views in Frankfurt, Portraits, &c. engraved by* C. MERIAN, *early impressions, text in German*, VERY FINE COPY, *vellum*, RARE, £2. *Franckfurt*, 1658

The *Elective* Crown of Germany was the curse of that country, just as a similar institution led to the ruin of Poland.

4459 **Charles VII**: *Coronation as Roman Emperor;* Diarium von der Crönung des Carles des VII. Römischen Kaysers, und der Fürstin Maria Amalia zu Franckfurt a. M. zugetragen, nebst Beschreibung der Ein- und Aufzüge Crönungs-Solennitäten Verrichtungen, Banquets, Geschäfften, etc. 2 parts in 1 vol. folio, 19 *portraits and several plates of illuminations, processions, banquets, etc. fine copy, old calf gilt*, £2. *Franckfurt*, 1743

Italy.

4460 DESCRIZIONE DELLE FESTE fatte nelle Reali Nozze de' Sereniss. Principi di Toscana D. Cosimo de Medici e Maria Maddalena, Arciducessa di Austria, *folding plates of Tournaments*—Discorso di D. Crisostomo Talenti di Vallombroso per le Nozze—2 vols. in 1, sm. 4to. *vellum*, 7*s* 6*d* *Firenze*, 1608

4461 MARGUERITE OF AUSTRIA: ALTOVITI, Essequie della S. C. e Real Maesta di Margherita d'Austria, Regina di Spagna, celebrate da Cosimo II. Gran Duca di Toscana, small folio, 29 *fine plates of the Funeral and Mourning Processions, Receptions, Lying-in-State, etc. engr. by Giulio Parigi, vellum*, £2. *ib.* 1612

Very interesting for the elegant Italian COSTUME, accurately designed and engraved. ADDED are a large portrait of "Louys de Lorraine" and twelve rare and fine plates by CALLOT.

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4462 DESCRIZIONE delle FESTE fatte in FIRENZE per la canonizazzione di Santo Andrea Corsini, sm. 4to. 20 *engravings by Stef. della Bella, bound*, 12*s* *Firenze*, 1632

4463 MAGGIO, le Guerre festive nelle reali Nozze del RE DI SPAGNA CARLO II. e Maria Luisa di Borbone, celebrate a Palermo, 1680, relatione istorica, high 4to. *frontispiece and* 10 *plates of Knights on horseback, and a very large folding plate of the Public* PROCESSION, *vellum*, 24*s* *Palermo*, (1680)

4464 Rome. VEDUTE delle Feste di Roma: Pontifical Pageants in Rome, from 1722 to 1751, a Series of 54 *large folding views, old calf*, £2. *Roma*, 1722-51

Low Countries.

4465 PHILLIP I. La tres admirable Entree du Prince Philipes d'Espnignes, filz de l'Empereur Charles V, ensemble la vraye description des Spectacles, etc. en Anvers, 1549, descrite par C. GRAPHEUS, sm. folio, *curious large woodcuts of the Triumphal Arches and Decorations, vellum*, RARE, £3. 10*s* *Anvers*, 1549

A curious old book. A slight imperfection in the text is rectified by a copy of the Dutch Edition bound up with it.

4466 BOCHII (J.) Descriptio Publicæ Gratulationis, Spectaculorum et Ludorum in adventu Principis Ernesti Archiducis Austriæ, Antv. editorum, anno MDXCIIII. 32 *fine plates of Festivities, Allegorical Drawings, &c. Antv. Plantin.* 1595—BOCHII (J.) Narratio Inaugurationis Alberti Maximil. et Isabellæ, Eug. Philippi II. filiæ, &c. folio, *with* 28 *fine large plates of Porticoes, Triumphal Arches, Fireworks, &c. in celebration of the Entry and Inauguration of the Archduke Albert of Austria as Prince of Belgium*—together 3 vols. in 1, folio, *vellum*, £3. *Antv. Plantin.* 1592-1602

4467 Albert and Isabel. BOCCHII Narratio Inaugurationis Alberti et Isabellæ Eug. Philippi II. filiæ, &c. folio, *with* 28 *fine plates of Porticos, Triumphal Arches, Fireworks, &c. in celebration of the Entry and Inauguration of the Archduke Albert of Austria as Prince of Belgium, hf. bd.* 24*s* *Antv. Plantin.* 1602

This work, the same as the second piece mentioned in No. 4466, contains 500 pages, and is perhaps the most ample book of Pageantry ever published.

4468 CHARLES V, FUNERAL OF: AMPLISSIMO HOC APPARATU et pulchro ordine POMPA FUNEBRIS BRUXELLIS à Palatio ad divæ Gudulae templum processit, cum rex Hispaniarum Philippus CAROLO V ROM. IMP. parenti moestissimus justa solveret, obl. atlas folio, 37 *coloured plates of the procession, containing* **Historical Portraits** *of the Mourners who represent the chief Nobles of Spain, the Low Countries, Germany, etc. in their* COURT COSTUME, *with their bearings and insignia, hf. bd. as described below*, £31. 10*s* *Hagae-Comit.* (1558), *Henricus Hondius*, 1619

Suite précieuse de 37 grandes planches, y compris les 3 planches nouvelles, de l'invention de Hondius, représentant des sujets de la *Danse des Morts*, publiées ici pour la première fois. C'est, comme on sait, la grande cérémonie des pompes funèbres faites à Bruxelles en l'honneur de Charles-Quint, que ces planches représentent; elles ont été gravées en 1559 per Jean et Lucas Ductecum; la grande réputation qu'on fit, et a juste titre, a ces estampes, en

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nécessita divers tirages pendant la fin du XVIe siècle; enfin Hondius se procura les cuivres de ces gravures, et en donna une edition augmentée de 3 planches.

L'exemplaire de M. Capron provenant de la vente Borluut, il est monté avec soin, et COLORIÉ ANCIENNEMENT. Cet amateur y a fait ajouter un portrait de Charles-Quint, gravé par *F. Hogenberg* (*Hans Liefrinck excud.*) vers 1550, et celui de Philippe II, par Morin, d'après le Titien.

The excessive rarity of these plates arises from their having served to ornament the walls of houses, public places, etc. In consequence, nearly the whole have been destroyed.

4469 FRANCQUART (L.) Pompa funebris Alberti Archiducis Austriæ, cum vita principis scriptore E. Puteano, sm. folio, *with* 65 *coloured plates of the Mourners in rich* COURT DRESS, *old calf, very rare in this state*, £4. *Bruxellæ*, 1623

The text is written in Latin, Spanish, French, and Flemish.

4470 MARIE DE MEDECIS entrant dans Amsterdam; traduit du Latin de G. Barlæus, folio, *portrait of the Queen, and* 16 *plates of processions, and allegorical pictures by Moyaert, old calf*, £2. 2*s* *Amst.* 1638

4471 RUBENS (P. P.) POMPA INTROITUS FERDINANDI AUSTRIÆ HISPANIARUM INFANTIS IN URBEM ANTVERPIAM, commentario illustrabat Gevartius, atlas folio, *Equestrian portrait of the Archduke Ferdinand and brilliant impressions of the* 43 *beautiful engravings of Pyrotechnic Effects, Emblematical Statuary, and all the machines of pompous Fêtes, Processions, etc. after* RUBENS *by T. Van Tulden.* THE DEDICATION COPY TO DON FERDINAND, *whose arms stamped in gold on vellum are preserved inside the cover, tastefully rebound in antique morocco, covered with blind tooling, gilt edges*, £6. *Antverpiæ*, 1641

4472 ANNE, *the Princess Royal*, her FUNERAL: Convoi funèbre de S. A. R. ANNE, Princesse Royale de la GRANDE BRETAGNE, Gouvernante des Provinces-Unies, exécuté 1759, gravé par S. Fokke, 16 *large plates of the procession, bds.* 36*s* *La Haye*, 1761

Painters: their Lives and Portraits.

4473 BECKFORD's biographical Memoirs of extraordinary Painters (a Jeu d'Esprit), 8vo. *hf. morocco, rare*, 12*s* 1780

4474 BRYAN'S DICTIONARY of PAINTERS and ENGRAVERS, containing their Lives, with a List of their principal Works, Critical Analyses, their Cyphers, Monograms, Marks, etc. 2 vols. 4to. £2. 1816

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4476 CUNNINGHAM (A.) Lives of British Painters, Sculptors and Architects, 6 vols. 18mo. *portraits and other engravings, an original copy in bds.* 20*s* 1829-34

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4478 REDGRAVE (R. and S.) Century of Painters of the English School, with Critical Notices of their Works, and an Account of the Progress of Art in England, 2 vols. 8vo. *calf extra*, 36*s* 1866

4479 REDGRAVE's Dictionary of Artists of the English School, 8vo. *cloth*, 12*s* 6*d* 1874

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4618 BUTRON, Discursos apologeticos del Arte de la Pintura, 8vo. *engraved frontispiece, calf*, 21*s* *Madrid*, 1626

4619 CARDUCHO (V.) Dialogos de la Pintura, sm. 4to. *complete, with the spirited allegorical plates, title mounted, calf, very rare*, £4. 4*s* *Madrid*, 1633-4

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4620 CATALOGUE of the Pictures forming the SPANISH GALLERY of H. M. Louis Philippe, *MS. prices and names*, 1853—Catalogue of the Standish Collection in English and French, *MS. prices*, 1853, with Critiques by R. Ford from the Athenæum—2 vols. in 1, roy. 8vo. *hf. morocco*, £5. 5*s* 1853

For many years I tried in vain to obtain a PRICED Catalogue of King Louis Philippe's Spanish Pictures.

4621 CEAN-BERMUDEZ, Diccionario historico de los mas ilustres Professores de las BELLAS ARTES en ESPAÑA, 6 vols. 12mo. £2. 16*s* *Madrid*, 1800

The best Spanish account of Spanish artists. With this book as his guide, Soult plundered the Spanish Galleries.

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4631 MARTINEZ, Introduccion al conocimiento de las Bellas Artes, o Diccionario de Pintura, Escultura, Grabado, etc. 8vo. *calf*, 10*s* *Madrid*, 1788

4632 O'NEIL (A.) Dictionary of Spanish Painters, 2 vols. in 1, royal 8vo. *engravings after Murillo and Velasquez, cloth*, 24*s*; or, *hf. calf gilt*, 30*s* 1833-34

4633 PACHECO (Francisco) ARTE DE LA PINTURA, su Antiguedad, y Grandezas. Descrivense los hombres eminentes que ha havido en ella, small 4to. *hf. bd.* VERY RARE, £12. *Sevilla, Simon Faxardo*, 1649

Its practical and technical details were indispensable to young artists, and the usual consequence of constant handling was the result. The above copy wants the last leaf, and the title is mounted, but the work in fine condition is not to be had.

4634 PACHECO, Arte de la Pintura, segunda edicion dirigida por Cruzada Villa Amil, 2 vols. small 4to. *hf. morocco*, £4. 10*s* *Madrid*, 1866

An excellent specimen of typography and careful reproduction. It had long been a desideratum, and is now out of print.

"Pacheco deserves special notice, not only as a painter of various genius, but as the second master of Velasquez, and as one of the best historians of Spanish Art."—*Stirling's Artists of Spain.* Sir William Stirling mentions this book as "the work of many years and the garner into which he gathered the fruits of his extensive reading and observation. Palomino and Cean Bermudez drew from it great part of their materials; but as it has never been reprinted, it is now one of the curiosities of Spanish Bibliography," Mr. Ford had a copy; there is one in the British Museum; but the Bodleian and Cambridge University Library are stated by Sir William Stirling to be without it; and he had sought for it in vain in the *Bibliothèque Nationale.*

The book comprises several of Pacheco's poetical efforts, in which he is considered to excel. In the heading to one of these addressed to Velasquez on his picture of Philip IV. on horseback, he describes himself as the father-in-law of the young painter. Pacheco recognizes in Velasquez the Apelles of this *more than Alexander* (the King).

4635 PALOMINO (Ant. de Castro) El Museo Pictorico, y escala optica: Teorica de la pintura, en que se describe su esencia, y especies; Practica de la pintura en que se trata del modo de pintar y de la Perspectiva; las VIDAS DO LOS PINTORES y Estatuarios eminentes Españoles, 3 vols. folio, 2 *frontispieces, and* 17 *plates, Spanish calf gilt*, £2. 10*s* *Madrid*, 1795-6

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4639 STIRLING (W.) Annals of the ARTISTS of SPAIN, 3 stout vols. 8vo. *illuminated frontispiece, numerous fine plates and woodcuts, of portraits, buildings, paintings, etc. a clean copy, cloth, £15.* 1848

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4641* ——— Velazquez and his Works, 12mo. *woodcut portrait, cloth, 15s* 1855

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Collation: Bayeux, 24 plates; Nancy, 6 plates; Dijon, 3 plates; Valenciennes, 1 plate; La Chaise Dieu, 32 plates; D'Aulhac et d'Aix, 12 plates; Beauvais, 12 plates; du Louvre, &c. 3 plates; Reims, 10 plates; Berne, 12 plates; du Chev. Bayard, 3 plates; Harouc, 4 plates; Dusommerard, 1 plate—together 123 plates in colours.

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This copy has many of the rare plates; as, VUES EN ECOSSE (except Gordon Castle, which was not published in some copies); EDDYSTONE LIGHT-HOUSE; long views of LONDON and WESTMINSTER; ST. JAMES'S PARK, 2 plates; MONTAGUE HOUSE, etc.

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In this volume Plates 33 to 53 comprise WINSTANLEY'S series of VIEWS of AUDLEY END in ESSEX, which have alone sold for £50. Plate 36, a general plan of the Palace, its offices and gardens, is missing. I would gladly pay 21*s* for it.

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4753 HARRIS (Sir W. C.) Illustrations of the HIGHLANDS of ÆTHIOPIA, royal folio, *portrait and* 26 BEAUTIFULLY COLOURED *plates (exhibiting People and Scenery of the country),* MOUNTED *on cardboard,* with descriptive letterpress, in a portfolio, £2. 2*s* (? 1850)

4754 JONES (OWEN) and J. GOURY. VIEWS ON THE NILE, from Cairo to the Second Cataract, from Sketches in 1832-33, 30 Drawings on Stone by G. MOORE, royal folio, *the plates* MOUNTED ON CARDBOARD, *carefully and brilliantly* COLOURED TO IMITATE DRAWINGS, *with descriptions by* BIRCH *in folio, in a portfolio, half morocco,* £8. 10*s* 1843

A magnificent book, now very rare.

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4755 LABORDE (L. de) ET LINANT, Voyage de l'Arabie Pétrée, impl. folio, *numerous maps and large engravings, hf. bd. morocco, gilt tops, uncut*, £8. *Paris*, 1830

A very handsome book of picturesque views, full of fine plates, printed on India Paper, depicting Monuments and Antiquities, Tombs, Fortresses, Temples, and other Architectural Remains, containing also portraits of Natives, Plans, Maps, and Woodcuts. In 1855, Berry's copy fetched £12. 5s.

"More light has been thrown by the publication of this work on the Holy Writ than any other for a number of years."

4756 LAYARD (A. H.) MONUMENTS OF NINEVEH, from Drawings made on the spot, BOTH SERIES, LARGE PAPER, impl. folio, 173 *plates in outlines, some coloured and tinted* (pub. at £21.), in 2 portfolios, £12. 12s 1849-53

4757 LEWIS (J. F.) Illustrations of Constantinople, royal folio, 28 *fine plates of Scenery, Ecclesiastic and Civic Buildings, Costumes, etc. depicting the customs and manners of the Turkish nation, half morocco*, 32s 1837

4758 LIJNDEN (Comte de) SOUVENIR DU JAPON, Vues d'après Nature, 4 parts atlas folio size, *containing* 8 *beautifully coloured plates of the most picturesque scenery in Japan, with text, in a portfolio*, 25s *La Haye*, 1860-61

4759 ROBERTS (D.) HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, AND NUBIA, with descriptions by Rev. G. Croly and W. Brockedon, 6 vols. in 4, atlas folio, *portraits and* 250 *beautiful Views, executed in tints, and several heightened with colours, hf. morocco, gilt edges, a very fine early subscriber's copy*, £27. 1842-49

4760 ——— the same, **Original** PROOFS, complete 41 parts, forming 6 vols. atlas folio, *portrait and* 250 *beautiful and most attractive plates of all the Remains and sites famous in* BIBLE HISTORY, *the chief Monuments of Art and Nature in* EGYPT, *etc.* (sold at £48. in parts) *in parts, leather backs*, £36. *Lond. F. J. Moon*, 1842-49

In this, the Proof State, all the Vignettes are printed separately like the other plates, whilst in the ordinary copies the Vignettes are printed on the text.

For artistic finish and delicacy of expression the plates of the "PROOF COPIES" are by far preferable to the ordinary copies of the first or second issue, and they truly represent the original designs.

4761 ROBERTS' HOLY LAND, 3 vols. *hf. red morocco*, 125 *magnificent plates*, **coloured like the original Drawings**, *each plate mounted on cardboard, and fastened on guards* (pub. at £44. 2s) 1842— EGYPT AND NUBIA, 3 vols. 123 PLATES MOST BEAUTIFULLY **coloured to imitate the original Drawings**, *and mounted on cardboard*, (pub. at £44. 2s) 1846-9—together 6 vols. atlas folio, 248 *superbly coloured plates* (pub. at £88. 4s in parts) £75. 1842-49

The above 3 copies are all originals, in fine and perfect condition: surreptitious copies may be had for less money.

Robert's "Holy Land and Egypt" is a really noble and grand publication. The great artist has represented, in his masterly style, all the famous sites and stupendous Architectural Remains of the land of the Bible, of Ancient Egypt, Nubia, etc. such as they appear now. Every one of the Engravings is a perfect work of art; to all Bible Readers, Oriental Scholars, and to gentlemen who have resided or travelled in the East, Roberts' works will afford the most pleasant reminiscences.

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4762 ROBERTS' Holy Land and Egypt, THE COMPLETE WORK, *reduced in size*, 6 vols. in 3, 4to. 254 *pretty plates the same as those in the larger edition, green morocco, gilt edges*, £5. 15*s* 1855

4763 TEXIER AND PULLAN'S Principal Ruins of ASIA MINOR illustrated and described, royal folio, *map and* 51 *large plates of the Architecture and Ornaments of the Temples of Apollo Branchidæ; the Temple of Jupiter, Aizani; the Augusteum, Ancyra; the Temple of Venus Aphrodisias; Details of the Romans at Myra, Patara, Pergamus, etc.* (pub. at £4. 4*s*) *cloth extra*, 24*s* 1865

CONTENTS.—Introduction: Æolia; Towns of Æolia: Elaea, Grynium, Myrina, Cyme; Teos: An historical account of Teos; The Troad, Assos, and Pergamus: List of Coins of Mysia and the Troad; Priene, Branchidæ, and Heracleia: Priene, Sabranda, The City of Myus, Colophon and Erythræ.

4764 ZUALLARDO, il devotissimo Viaggio di Gerusalemme: aggiuntovi i disegni di varii luoghi di Terra Santa, 4to. *numerous views, vellum*, 24*s* *Roma*, 1687

4765 Views in Africa: BERBRUGGER, ALGÉRIE historique, pittoresque et monumentale. Recueil de vues, monuments, combats, cérémonies, costumes et portraits dessinés dans les provinces d'Alger, Oran, Bone et Constantine, avec texte historique et descriptif des localités, mœurs, usages jeux et divertissements de ses habitants, 5 parts or 3 vols. in 1, atlas folio, *beautifully illuminated title*, 149 *plates in tints, comprising Views, Antiquities, Costume, Battle Pieces, etc. the Botany in* COLOURS, *and* 21 *vignettes, hf. morocco extra, gilt edges*, £4. 1846

A fine and very sumptuous work, published at 20 guineas. The 5th part part treats of the coins of Algeria, with engravings of them. Fetched, 1853, £11. 11*s*, 1854, vellum paper, Sotheby's, £8. The Contents are:

Part I. Province of ALGIERS, containing 2 maps, 10 vignettes, and 54 large tinted plates. Part II. Province of ORAN, 2 vignettes and 33 plates. Part III. Province of BONE, 1 vignette, and 19 plates. Part IV. Province of CONSTANTINE, 7 vignettes and 16 plates. Part V. Races, Money, and Flora of Algeria, 17 plates, the 10 plates of Flora beautifully coloured.

4766 Views in America: CATHERWOOD, Views of Ancient Monuments, Central America, Chiapas and Yucatan, impl. folio, 25 *large lithographs, hf. bd. morocco, scarce*, £5. 5*s* 1844

This splendid work, depicting the stupendous Monuments of Indian Architecture and Painting of Central America, is an indispensable companion to Stephen's works on the same subject.

Wood-Carving, Wood-Inlaying.

4767 ROGERS' (G. A.) Account of the Wood Carvings of St. Michael's Church, Cornhill, 4to. *numerous photographs, morocco, gilt sides and edges*, 21*s* *Privately printed*, 1861

Cost to Subscribers £2. 2*s*.

4768 BROCARD, l'Art de decouper le Bois, le Cuivre et l'Ivoire, impl. folio, 184 *plates of Ornaments, printed on very thin paper, hf. bd. morocco, gilt*, 20*s* 1875

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Old Woodcut Books.

4769 **Block Book.** APOCALYPSIS SANCTI JOHANNIS, sm. folio, *the most celebrated of the early Block-Books, xylographically printed on* 48 *leaves, the engravings coloured, with some minute worm-holes; bound in embroidered silk, with a design of the Virgin crowned by God the Father, morocco back and borders, from the Seymour Kirkup library*, £200.
About A.D. 1440-50

This Block-Book is of the edition which is ranked by Heineken as second, by Sotheby as fourth, in chronological order of production. The least that can be said of it, is that it offers the most ancient example of German wood-engraving that is likely to be seen for a long space of time.

The first two leaves have a somewhat doubtful look and are either supplied in facsimile, or else extracted from another copy.

4769* ADELPHI (J.) DIE TURCKISCH CHRONICA von irem Vrsprung Anefang vnd Regiment, biss vff dise Zeyt, sampt irem Kriegen vnd Streyten mit den Christen begangen, sm. folio, *numerous bold and spirited woodcuts, fine large clean copy in red morocco extra, gilt edges, by Bedford*, £7. *Strassburg, Knobloch*, 1516

Rare. COLLATION: A to H in sixes, including title; together 48 leaves.

Dedicated to Etterlin, the author of the Swiss Chronicle, on account of Adelphi's admiration for that work which he had recently read.

4770 ÆSOP. Esopus: Hier heefft sich an dat Boich und Levē des hoich vernoēdē Fabeldichters Esopi. . . . . vā Doctore Herico Steinhoevel in duydsch ghesetzt tzo erē dē hoechwirdigē Furstē und Heren Her Sigmonde Hertzogē tzo Oesterich, sm. folio, *nearly* 180 *woodcuts, coloured, some leaves mended and deficient, vellum*, £21. (*Koeln, about* 1480-85

An unknown, and perhaps unique, Low German version, with coarse but spirited engravings. The first page contains the figure of Æsop, with the one word "Esopus." On the third, the work begins "Hier heefft" as above, with a scroll-work woodcut border around the page.

4771 ÆSOPI Fabulæ; Gabriæ Fabellæ; Batrachomyomachia Homeri; Galeomyomachia; omnia *Græce et Latine;* nunc primum accesserunt Avieni fabulæ nusquam antehac editæ, 16mo. *spirited woodcuts by* LE PETIT BERNARD, *citron morocco extra, gilt edges, by Trautz-Bauzonnet*, £4. 4*s* *Lugduni, J. Tornæsius*, 1582

This is probably the first appearance of the wood cuts. Nagler mentions no impression earlier than that of Paris, 1585, and the Lyons edition of 1606 and 1607. The copy was in Chuzard's library.

4772 ÆSOPI Fabulæ, 16mo. *very rude woodcuts, fine copy in green morocco extra, gilt marbled edges, by Belz-Niedrée*, 22*s* *Lugduni*, 1689

4773 ALEXANDER. Das Buch der Geschichte des grossen Allexanders wie die Eusebius beschriben und geteutscht hat, new getruckt mit vyl schönen figuren, sm. folio, *large woodcuts, vellum*, £7.
Strassburg, M. Hüpffuff, 1514

The above title implies that Eusebius wrote the book in German, but the preface explains that this translation from the popular Latin romance (attributed vulgarly to Eusebius) was made by Doctor Johannes Hartlieb, at the request of Albert, Duke of Bavaria, and his wife Anna of Brunswick, in the year 1444.

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AMMAN'S (Jost) Illustrated Works:

4774 NOCTUAE SPECULUM . . . . TYLI SAXONICI machinationes authore Aegidio Periandro. 12mo. *a translation of* EULENSPIEGEL *into Latin verse, with about* 120 *fine woodcuts, red morocco, gilt edges,* £3. 3*s* *Francofurti, S. Feyrabendt et S. Huter,* 1567

The woodcuts are not signed, but from their style and execution, there can be little doubt that they are by Amman.

4775 BIBLIORUM utriusque Testamenti Icones, venustis carminibus exornatæ, (a Conrado Weiss), 18mo. 200 *spirited woodcuts by* JOST AMMAN, *brown morocco, by* CHAMBOLLE-DURU, *fine copy,* £3. 3*s* *Francof.* 1571

4776 NEUWE BIBLISCHE FIGUREN mit Teutschen Reimen von Rebenstock, 12mo. *fine impressions of the* 200 *woodcuts, morocco,* £2. 12*s* 6*d* *Frankfurt,* 1571

4776* CHRONICA Turcicorum, sermone latine exposita a LONICERO, 3 vols. in 2, sm. folio, *numerous fine woodcuts of battle-pieces, portraits, etc. fine copy in russia, gilt edges, by* HERING, £4. 4*s* *ib.* 1578

The Turkish despotism has maintained for over four centuries a military encampment in the midst of Christian peoples. The above work, printed just three hundred years ago, would suffice to open the eyes of many ignorant persons who talk of the "gallant Turks defending their native country." It is not yet two centuries since the failure of the siege of Vienna, marking the decay of their aggressive power, enabled the nations of Central Europe to feel they had escaped the miserable fate of their Eastern neighbours. No longer feared, the Turks were first tolerated, then used by politicians in the combinations of selfish statecraft, then treated by the Western nations as friends and allies, and finally petted by an ignorant Christian mob as almost the noblest race in Europe.

4777 KÜNSTLICHE WOLGERISSENE NEW FIGUREN VON ALLERLAI JAG UND WEIDTWERCK, sm. 4to. *portrait of Feyrabend, and* 38 *woodcuts of Field Sports by Jost Ammon, morocco, gilt edges, by Thompson of Paris,* £6. 10*s* *Franckfort, Sig. Feyerabend,* 1582

4778 MELANTHONIS Epigrammata collecta a Hegelundo, sm. 4to. *over* 100 *beautiful woodcuts, signed J. A., engraved portrait added, old calf gilt,* £2. 5*s* *Francof. Feyerabend,* 1583

4779 CLERI TOTIUS ROMANÆ ECCLESIÆ subjecti, seu Pontificiorum Ordinum omnius utriusque sexus Habitus, small 4to. 103 *woodcuts, good impressions, large fine copy in old calf,* £4. *ib. id.* 1585

4781 KUNST-BUECHLIN, darinnen neben Fürbildung vieler geistlicher unnd weltlicher Personen, auch der Türkischen Kayser, etc., kunstreiche Stück unnd Figuren, begriffen, small 4to. *over* 270 *bold woodcuts of personages in various costumes and postures, vellum, very rare,* £8. 10*s* *Franckfurt, Feyrabend,* 1599

COLLATION: 4 prel. leaves; A—Nn *in four leaves,* and Oo, 3 *leaves.* This copy wants nine leaves: E 2, 3; F 2, 3; H 2, 3; K 4; LL 2; Mm 4.

4782 GYNAECEUM, sive Theatrum Mulierum, small 4to. about 100 full-length figures, *showing the Costume of the Ladies of all parts of Europe, original vellum, Pugin's copy,* £3. *Francof.* 1586

——— *see also* Nos. 4893, 4926, 4927, 4934.

4783 BECKER, JOBST AMMAN, Zeichner und Formschneider, Kupferätzer und Stecher, 8vo. *with* 17 *woodcuts, bds.* 6*s* *Leipzig,* 1854

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ANTITHESIS Christi et Antichristi—*see* Bernard.

4784 ARIOSTO, Orlando Furioso, tutto ricorretto et di nuove figure adornato, colle Annotationi di G. Ruscelli, ecc. sm. 4to. 46 *full-page woodcuts, vellum, a fine copy*, £3. *Venetia, Valgrisi*, 1556

"Première edition de ce poëme donnée par les Valgrisi et la plus belle qui soit sortie de leurs presses. Les gravures en bois dont elle est ornée ont été faites sur les dessins de Dosso Dossi, peintre ferrarais."—*Brunet.*

4785 ARBRE DES BATAILLES [par HONORÉ BONNOR] folio, *numerous fine woodcuts, a few leaves wanting, very clean copy, hf. bd.* £4. (*Lyon, cir.* 1480)

From the number of leaves and the number of lines in each page, this edition evidently comes between the two earliest editions, described by Brunet, of 1477 and 1481.

4786 [ARS MEMORANDI.] MEMORABILES EVANGELISTARUM FIGURÆ, [cum versibus Latinis ex Memoriali divinorum Eloquiorum à Petro de Rosenhaim compilato selectis] small 4to. 15 *large and curious woodcuts, engraved from the figures in the block-book called* Ars Memorandi, *and showing the symbolic iconography of the Evangelists, old veau fauve*, £4. 4*s* (*Phorcæ*) *Thomas Badensis*, 1504

4787 ARS MORIENDI. Kunst wol zusterben, ein gar nutzlichs Büchlin, durch A. Walasser in Truck verfertiget, 12mo. *wanting the first leaf of text, with numerous large and curious woodcuts, in the original stamped hogskin, with clasps*, 25*s* *Dilingen*, 1570

——— Kunst wol zusterben, 12mo. *original stamped hogskin, with clasps*, £2. 10*s* *Dilingen*, 1603

A reprint of the text, with new impressions of the engravings from the old woodblocks.

4788 BADII Ascensii Stultiferæ Naviculæ seu scaphæ Fatuarum mulierum circa sensus quinque exteriores fraude navigantium, small 4to. 7 *curious woodcuts, hf. mor.* 25*s* *Argent. Johannes Prusz*, 1502

This was intended as a Supplement to Brandt's Ship of Fools, and first appeared at Paris in 1498.

4789 BAIRISCHES LANDRECHT. Das Buech der gemeinen Landpot, Landsordnung, Satzung, und Gebreuch des Furstennthumbs in Obern und Nidern Pairn, sm. folio, *fine woodcuts by* CASPAR CLOFIGL, *in the original wooden boards*, RARE, £3. 10*s* (*Ingoldstadt or Munich*, 1516)

The title bears portraits of the two ducal brothers Ludwig and Wilhelm, by whom the Law was promulgated. Towards the end there are twelve fine large woodcuts of the various fish caught in the Danube to show the sizes under which fishers were prohibited from taking them.

4790 BECKER (R. Z.) Bildnisse, 25 *large Historical plates relating to the* REFORMATION, *and portraits of the* REFORMERS *and* ANTI-REFORMERS, *printed from the* ORIGINAL WOODBLOCKS, *engraved in the XVIth century*, royal folio, *bds. scarce*, 30*s* *Gotha*, 1817

4790*BEHAM (Hans Sebald) Catalogue of his Prints and Etchings, 1518-1550, by W. J. Loftie, 12mo. 2 *facsimile woodcuts, vellum, uncut*, 21*s* 1877

An admirably executed monograph, which will be found indispensable by the student as well as by the collector.

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4791 (BELIAL) Hie hebt sich an ein gut nüczlich buch von d' rechtlichen überwindung Xpi wider Sathan den fürsten der helle, und des sünders betröstüg, sm. folio, *curious woodcuts, from the Pirckheimer and Norfolk libraries, red morocco extra, by Bedford,* £21.
Augsburg, Anth. Sorg, 1479

One of the rarest of the early German editions; few copies having escaped the wrath of churchmen and the touch of clumsy hands.

4792 BERNARD (LE PETIT) WOL GERISSNEN UND GESCHNIDTEN FIGUREN ausz der Bibel, (mit teutschen Reymen von Caspar Scheyt begeben) 12mo. 149 *fine woodcuts, illustrating the Pentateuch and Joshua, after Holbein and Sebald Beham, with text in German verse, calf,* RARE, £2. *Lyon, Hans Tornesius,* 1554

4793 ——— the same, small 8vo. (? Large Paper), *beautiful copy in olive morocco extra, gilt edges, by Hardy Mennil,* £5. 1554

4794 ——— Figure del Vecchio Testamento con versi Toscani, per Damian Maraffi composti, sm. 8vo. 216 *woodcuts, being* 67 *more than in the German issue, and portrait of Maraffi, vellum,* £2. 10*s*
Lione, Giovanni di Tournes, 1554

4795 ——— Historiarum Memorabilium ex Genesi descriptio, per GULIELMUM PARADINUM—Ex Exodo sequentibusque libris, per G. Borluyt—2 vols. in 1, 12mo. *with* 230 *engravings by Le Petit Bernard, fine copy in olive morocco extra, gilt edges,* £4. 4*s*
Lugd. Joan. Torn. 1558

4796 ——— Quadrins Historiques de la Bible, revuz et augmentez d'un grand nombre de figures, 232 *woodcuts*—Figures du Nouveau Testament, 96 *woodcuts*—2 vols. in 1, 12mo. 328 *engravings by Le Petit Bernard, red morocco extra,* £4. 10*s* *Lion,* 1560-59

4797 OVID. La Vita et Metamorphoseo d'Ovidio, figurato in forma d'Epigrammi da M. G. Symeoni, 12mo. *with nearly* 200 *very pretty woodcuts, surrounded by a great variety of singularly chaste and beautiful* ORNAMENTS, *some in the style of the Ancient Missals, others in that of Finiguerra, and adapted for Silversmith Work, by "Le Petit Bernard," in the original smooth morocco binding (rebacked) with the name* "Jonas Petr. Tistelius Goth." *on the sides,* £5. *Lione, G. di Tornes,* 1559

Considered by Didot to be "le chef-d'œuvre du Petit Bernard."

4798 ANTITHESIS CHRISTI ET ANTICHRISTI videlicet Papæ versibus et figuris venustissimis illustrata, ed. ROSARIUS, 18mo. *curious woodcuts by Le Petit Bernard, in which the Virtues of Christ and the Vices of the Pope are depicted on parallel pages, calf extra, gilt edges, by W. Pratt, scarce,* £3. 3*s*
(Genevæ), apud Eustathium Vignon, 1578

The engravings are elegantly executed in imitation of those by Cranach in the Passional Christi und Antichristi.

4799 SIMEONI (Gab.) Figure de la BIBLIA, illustrate de Stanze Tuscane, *Lione, G. Rovillio,* 1577—Figure del NUOVO TESTAMENTO, illustrate da Versi vulgari Italiani, *ib.* 1588——2 vols. in 1, 12mo. *with about* 450 *woodcuts by* JEAN MONI *on the same subjects as the Bible prints of* 1554-59, *but totally different in composition, vellum, very fine tall copies,* £5. 1577-88

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4800 BEUST (J. de) Christiados Libellus, 12mo. *numerous woodcuts by* VIRGIL SOLIS, *stamped morocco extra, gilt edges, by Petit*, £5. *Witebergæ*, 1572

In Latin, Greek, and Hebrew metre, with rhyming German paraphrases.

BIDPAI—*see* PILPAI.

4801 BLARRORIVO (Petri de) INSIGNE NANCEIDOS OPUS IN BELLO NANCEIANO, sm. folio, *numerous spirited woodcuts of Battles and Sieges, fine copy, ruled in old blue morocco, gilt edges, by Derome, with his ticket*, £10. 10*s* *In Pago D. Nicolai de Portu*, 1518

One of the earliest books printed at St. Nicholas du Port, and of considerable rarity. Roscoe's copy sold for £9. 9*s*, and the above, which was Bindley's, in Mr. Roupell's sale for £8. 15*s*.

4802 BIBLIA cum Concordantiis Veteris et Novi Testamenti et Sacrorum Canonum, stout folio, *with hundreds of pretty woodcuts, rubricated headings and Initials, calf neat*, £6. 6*s*

Lugduni, J. Sacon, expensis A. Koburger de Nurembergis, 1513

Above the title is a woodcut figure, representing St. Jerome kneeling, headed by these words in large Gothic characters.—"Sanctus Hieronymus interpres Biblie." The woodcuts are by a *Venetian artist*, 144 in number, and some are of very curious character.

4803 BIBLE. DAS NEWE TESTAMENT, Deudsch, *Wittemberg*, 1528, 12mo. *woodcuts from L. Cranach's designs, oak boards covered in stamped leather with clasps*, £2. *Magdeburg Hans Barth*, 1528

4804 EPISTRES SAINCT POL, glosees, translatees de Latin en François, sm. folio, *large, striking, and well executed woodcuts, the finest examples of engraving that had yet been produced in France, beautiful copy in sheepskin*, £6. *Paris, Anthoine Verard*, 1507

RARE. This is one of the special copies with the extra page containing Verard's license for three years.

4805 [BOCCACIO (Giov.) DE MULIERIBUS CLARIS] Hyenach volget der kurcz syn von ettlichen frauen von denen johannes boccacius in latein beschrieben hat vnd doctor heinricus stainhöwel geteütchet, small folio, *with 79 very spirited woodcuts, by an Early Master of considerable power of invention and execution, a few leaves very slightly wormed, a remarkably fine crisp copy, with rough leaves, in old calf*, £25. *Augspurg, A. Sorg*, 1479

This edition contains more cuts than the one of Ulm (circa 1473).

"Ouvrage fort remarquable sous le rapport des curieuses figures sur bois dont il est orné et qui sont au nombre de soixante dix-neuf. Cette première édition DATÉE est d'une rareté excessive ; on en connait à peine quatre ou cinq exemplaires."

BOCKSPERGER—*see* LIVIUS, 1575.

4806 BOETIUS de Philosophico Consolatu, sive de Consolatione Philosophie, sm. folio, 77 *spirited woodcuts, and elegant initials, calf extra, by Bedford*, £8. 8*s* *Argentine, per J. Gr ninger*, 1501

The artists who worked at Strassburg in the early part of the sixteenth century formed a special and remarkable school.

4807 BOCCATII (J.) Cento Novella: hundert newer Historien, folio, *numerous very curious woodcuts, calf extra, by* BEDFORD, £7. 10*s* *Strassburg, Knoblouch*, 1547

It is a curious fact that this book should have appeared in Italian and German simultaneously, and that whilst in Italy it served only to amuse

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sceptics, in Germany it greatly assisted in producing the Reformation, by means of its pictures of the corrupt lives of churchmen. The excessive rarity of all the early German editions was probably caused by the work being prohibited and destroyed by the priests, who dreaded the effect produced by its reading upon the laity.

BONNOR—*see* Arbre des Batailles.

4808 BRANT (Sebastian) Stultifera Navis: Narragonice Pfectionis nunq' satis laudata Navis per Jacobum Locher in latinum traducta eloquium, per Sebastianū Brant denuo seduloque revisa, sm. 4to. *printed in gothic letter*, 117 *large and curious woodcuts, fine copy in red morocco extra, gilt edges, by Hardy*, £8. 8*s*
In urbe Basil. Johannes Bergmann de Olpe, 1497, *kl. Augusti*

4809 ——— Salutifera Navis, sm. 4to. *an exact reprint of the text, with close reproductions of the engravings from different wood-blocks, vellum*, £4. (*Lugduni*) *Jac. Zachon*, 1488 (*sic, for* 1498)
Besides the repetitions which are found in the original, there is one page with a woodcut printed a second time in error, and one engraving which is wholly new, "Socialis Navis Mechanicorum."

4810 ——— Navis Stultifera a domino Sebastiano Brant primum edificata . . . . et denum ab JODOCO BADIO ASCENSIO vario carminum genere . . . . illustrata, sm. 4to. 115 *engravings (four of those in the* 1497 *edition being omitted, and two new ones added, one of these being the same as the "Navis Mechanicorum" in the Lyons edition) from the original wood blocks used by Bergmann, but the text entirely different, vellum*, £3. 3*s*
(*Basil.*) *N. Lamparter*, 1406 (*sic, for* 1506)

4812 BRANDT (Seb.) Stultifera Nauis. The Ship of Fooles, wherein is shewed the folly of all States, very profitable and fruitfull for all Men, translated by Alexander Barclay, folio, black letter, *with numerous curious woodcuts*, 13 *leaves wanting, good copy in russia*, £10. 10*s* *London, by John Cawood*, [1570]
Leaves missing, folios 7, 32-35, 84; Mirour of Good Maners, B iii and iv; Eclogues, the last 5 leaves; folio 12 defective.

4811 [BROSAMER (Hans)] VETERIS ET NOVI TESTAMENTI Historiarum Icones, et Apocalypsis S. Joannis, 3 pts. in 1 vol. 12mo. *first edition of Brosamer's Bible, over* 240 *woodcuts*, 12 *leaves wanting, text in Latin and German, calf extra, rare*, £2. 12*s*
Francof. Gulffericus, 1551

BURGMAIR—*see* MAXIMILIAN.

4813 CAOURSIN, Historia von RHODIS, wie ritterlich sie sich gehaltē mit dem Tyrannischen keyser Machomet uss Türckyē, lustig uñ lieplich zu lesen, sm. folio, *large woodcut on title, and numerous woodcuts representing the Siege of Rhodes and the heroism of its Defenders, fine large copy*, RARE, £5. 5*s*
Straszburg, Martin Flach, 1513
The translator from the Latin was Joannes Adelphus, medicus, of Strassburg, a useful literary populariser of those days, whose pen was always at work. He gives in the preface a gossipy account of himself and his various productions.

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4814 CAXTON'S MIRROUR OF THE WORLD, small folio, **THE FIRST BOOK WITH ENGRAVINGS PRINTED IN ENGLAND,** *three leaves in facsimile, a fine copy in brown morocco extra, gilt edges, by* BEDFORD, *enclosed in a morocco case,* £200.

Emprised to translate, Westmestre, 1480 [*printed* 1481]

Of the sixteen copies known to be in existence, twelve (perfect and imperfect) are effectually locked up in grand collections that can never be dispersed; three others are in private hands, but are all imperfect. Consequently, the copy now in my hands offers a rare chance to wealthy amateurs.

The woodcuts are not only the first engravings produced in England, but are also believed to be the work of native artists.

4814*CAXTON'S (Wm.) Game of the Chesse, folio, *woodcuts, hf. green morocco gilt extra,* 28*s* *Explicit per Caxton, circa* 1475

A facsimile edition of the first English book in which woodcuts appeared. It is an exact reprint of the SECOND EDITION of this work, as originally printed by Caxton, admirably reproduced from types expressly cast for the purpose by *Messrs. Figgins.* The woodcuts have also been copied with very great accuracy, and the whole is printed on a peculiar paper, made for the purpose.

4815 CESARIS (Caii Julii) des grossmechtigen ersten Römischen Keysers Historien vom Gallier vũ der Römer burgerische Krieg, so er selbst beschriben, vñ durch sondere grosse Manheyt seiner ritterlichen Tugent gefuret hat, sm. folio, *numerous large and spirited woodcuts, morocco extra, gilt edges,* £3. 10*s*

Meyntz, Johann Schöffer, 1530

The woodcuts, although possessing considerable merit, might have adorned any book on warfare as well as this, there being but one scene—his death—in which Cæsar might be recognized.

4816 CHAUCER'S CANTERBURY TALES, folio, **the first book printed by Pynson,** *with numerous woodcuts by an English Artist, bound in gilt russia, with the arms of Mr. Grenville on the sides,* £50. *Richard Pynson, about* 1493

Only some half-dozen copies are known to exist; and but one of them is perfect (that in the Spenser library). The above copy wants two leaves at the beginning, and the last four signatures (G, H, I, K.) according to Lowndes' collation.

4817 CHRISTINE DE PISAN, LES CENT HYSTOIRES DE TROYE, 4to. *numerous woodcuts, Guyon de Sardière's copy, with his autograph, morocco, gilt edges, by Derome,* £25.

Paris, Philippe Le Noir, 1522

Extremely rare. This copy sold for 360 francs in the Yemeniz sale, and for 500 francs in that of Borluut.

4818 CHRONICON NUREMBERGENSE, auctore Hartmanno Schedel cum Supplemento "De Sarmatia," royal folio, FIRST EDITION, *containing about* 2000 *spirited woodcuts, by Wolgemuth, Master of Albert Durer, very tall copy in the original binding, rebacked,* 18½ by 12½ inches, £20. *Nurembergæ, Koberger,* 1493

EDITIO PRINCEPS. A volume of extraordinary interest, embellished with upwards of 2250 woodcut engravings of the principal events, characters, and cities, described in the work, executed in a spirited style by the ingenious artists, Michael Wolgemuth and William Pleydenwurff, as the last colophon in the work informs us. This Colophon is given at length in the Bibliotheca Spenceriana, where will be found the fullest and liveliest description of the volume, with faint facsimiles of a few of the Cuts. A colophon denotes Hartmann Schedel as the author or editor. The present is a perfect copy with the title and six unnumbered leaves frequently wanting.

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4819 CHRONICON NUREMBERGENSE, another copy, large folio, *in fine and perfect condition, russia, gilt edges*, £25. 1493

4820 BRANTEGHEM (Guillaume) LA VIE DE NOSTRE SEIGNEUR Jesu Christ par figures selon le texte des quattre Evangelistes, avec les Evangiles, Epistres, & Propheties de toute lannee, etc. 12mo. *upwards of* 250 *fine woodcuts, vignettes, and tailpieces, old calf neat*, RARE, £10. 10*s*
Anvers, Adrien Kempe et Matthieu Crome, 1539

COLUMNA—*see* POLIPHILO.

4821 (CRANACH) PASSIONAL CHRISTI UND ANTICHRISTI, sm. 4to. 16 *leaves containing* 31 *woodcuts the size of the page, showing the contrasts of the Life of Christ and those of the Popes, morocco extra, gilt edges*, £7. 10*s* *s. l. e. a.* (? 152—)
See Schuchardt's Cranach, Vol. II. p. 245, v.

—— *see also* Nos. 4798, 4803, 4832.

4822 DAMHOUDERII Enchiridion Rerum Criminalium elegantibus aliquot figuris illustratum, sm. 4to. *first edition*, 56 *full-page woodcuts, half calf*, £3. 16*s* *Lovanii*, 1554
Good copy of this curious book, with the earliest impressions of the woodcuts, which represent every variety of crime and its punishment. Few works present so vivid an image of society in the sixteenth century; and not only the jurist but the historian and the student of manners must study its pages.

4823 DANTE Divina Comedia, col Comento di Landino, folio, 3 *full-page woodcuts, a large number of fine and spirited vignettes, and beautiful Initial Letters, all very curious, vellum*, £3. 10*s*
Venesia, B. Benali e Matthio da Parma, 1491
Some margins of the text stained, and a few wormholes, otherwise the volume is in good condition.

4824 ——— Comedia, con expositione di Landino, folio, *large woodcut portrait and numerous woodcuts, old calf gilt*, £2. 10*s*
Venetia, 1529
A fine portrait of Dante, engraved by Galle, is added.

4825 DANTE, con l'Expositione di Christoforo Landino e d'Alessandro Vellutello, folio, *portrait on title, and numerous striking woodcuts, vellum, gilt edges*, 36*s* *Venetia, G. M. Sessa, e fratelli*, 1578

4826 ——— the same, *a very large and fine copy in old Spanish calf extra, gilt edges*, £2. 16*s* 1578

4827 ——— another issue, folio, *woodcuts, old French red morocco, gilt and marbled edges*, £6. 15*s* *ib.* 1596

4828 DIALOGES OF CREATURES MORALYSED, sm. 4to. *original edition*, black letter, *numerous curious woodcuts, wanting portion of a leaf of table, and the last two leaves, otherwise perfect, in red morocco extra, gilt edges*, £36. (*John Rastell, circ.* 1517)
A VERY RARE AND CURIOUS VOLUME. It is generally and perhaps quite justly, attributed to the press of John Rastell, in spite of Mr. Haslewood's opinion that the book was printed on the continent. This is the first English book in which we find the use of those characteristic couplets appended as morals at the end of the Apologues, which sink into the memory with more power than finer literature or erudition of greater importance ever attains. Mr. J. Dunn Gardner's copy fetched £30.

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4829 DIALOGUES of CREATURES MORALIZED, applicable and edifying to every Merry and Jocund Matter, and rightly profitable to the Governance of Men, edited by Haslewood, *beautifully reprinted from Rastell's edition, in* black letter, *with* 125 *curious woodcuts, from the Latin edition of* 1481, ONE *of the* TWO *copies* PRINTED UPON LARGE BROWN PAPER, *orange* MOROCCO *extra, sides and back very richly tooled, gilt leaves, by Hayday*, £8. 10*s* 1816

Only 98 copies of this handsome volume were printed, and but 42 were preserved from Bensley's fire. "The work will be found curious to the Philologist, interesting to the lover of Natural History, and amusing to the Moralist."

4829* DIDOT (Ambr. Firmin) Essai typographique et biblique sur l'Histoire de la Gravure sur Bois, 8vo. *hf. calf*, 9*s* *Paris*, 1863

4830 DIRECTORIUM HUMANÆ VITÆ alias parabolæ Antiquorum Sapientum [hoc est, liber Belile (*sic* pro Kelile) et Dimne, Latine interpretatus à Johanne de Capua], small folio, *numerous very curious and spirited woodcuts*, FIRST EDITION OF THIS VERSION OF EXTREME RARITY, *fine copy, beautifully bound in dark morocco extra, tooled and gilt, gilt edges, by Bedford*, £16. 16*s*

Sine ullâ notâ, circa 1840

One of the famous books of the world. It is known as Pilpay's or Bidpai's Fables; as the Hitopadesa and Panchatantra in old Indian literature; as the Anwari Suhaili and the Ayari Danush in Persian; as Kalila wa Dimna in Arabic; as the Buch der Weisheit in old German. John of Capua, a converted Jew, rendered it into Latin from the ancient Hebrew version of the Arabic.

4831 DU CHOUL (G.) Discours sur la Castrametation et discipline militaire des Romains, des Bains, et antiques exercitations, de la Religion des anciens Romains, 2 vols. in 1, sm. folio, *numerous fine and curious woodcuts, old calf*, £3. 10*s*

Lyon, G. Rouille, 1557-6

"Edition originale, très-belle, et ornée de bonnes gravures sur bois."—*Brunet.*

4832 ALBERT DÜRER, LUCAS CRANACH, HANS BALDUNG GRUEN, and other Masters' designs; including an incomplete set of the small Passions, several pieces out of the Apocalypse, Life of the Virgin, &c. 75 pieces, *brilliant impressions, mounted in a large folio volume on stout cartridge paper; an important collection of rare pieces*, £21. 1500-50

These early woodcuts are getting scarcer every year; so that the present volume would be a valuable acquisition for a young Print collector.

4833 DÜRER (Alberti) PASSIO JESU CHRISTI, 4to. *the original first edition*, 35 *beautiful woodcuts, fine impressions, mounted on drawing paper, calf gilt*, £12. *Norimb.* 1510

The first woodcut different from that of later issues.

4834 ——— another copy, *later impressions*, sm. 4to. *large margins, unbound*, £4. 1510

4835 ——— La Passione di N. S. Giesu Christo, sposta in ottava rima da Mauritio Moro, sm. 4to. 35 *woodcuts from the old blocks, green morocco extra, gilt edges*, £6. 6*s* *Venetia*, 1612

4836 DUERERS (Albert) Triumph-Wagen, or Triumphal Car of Maximilian I., represented in a series of eight large wood

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engravings, *brilliant impressions, pasted together and mounted, in a black frame, and very rare in this fine state*, £25.
Nurembergæ, impressus per Albertum Dürer, 1523; *Venice, reprint*, 1588

4837 DÜRER'S Triumphal Car, on copper: PIRCKHEIMERI (B.) Opera Politica, Historica, Epistolica, cum commentario de vita auctoris omnia edita a M. Goldasto, *best edition*, **portrait and 3 plates,** *on* 3 *sheets pasted together*, **including the large folding plate of the Triumphal Car of Maximilian,** *by* ALBERT DÜRER, *Francof.* 1610—Herold (B. J.) Originum ac Germanicarum Antiquitatum libri, Leges videlicet Salicæ, etc. *Basiliæ*, 1557—Funccii Chronologia, *Norimbergæ*, 1545—in 1 vol. sm. folio, *hf. vellum*, £2. 2*s* 1546-1610

4838 DURER (A.) Quatre livres de la proportion des parties et pourtraicts des corps humains, traduits par L. Meigret de langue Latine, sm. folio, *numerous beautiful woodcuts, red morocco extra, gilt edges by Lortic*, £3. 10*s* *Arnhem*, 1613

This Volume exhibits the depths of Dürer's knowledge as well as the easy grace of his design.

—— *see post.* Maximilian.

4839 DURER, la GRANDE PASSION, en douze Gravures sur bois, *Nuremberg, anno* 1511; reproduction, procédé A. W. van de Weijer, d'après les épreuves avant la lettre appartenant au Cabinet du Dr. Straeter, Aix la Chapelle, avec une Introduction par G. Duplessis, atlas folio, *twelve fine large plates on tinted paper, mounted on drawing paper, unbound*, 30*s* *Utrecht*, 1873

4840 DURER, la Vie de la SAINTE VIERGE MARIE en vingt gravures sur bois, Nuremberg, anno 1511, décrite en vers Latins par Chelidonius; réproduction, procéde de A. W. Van de Weijer, avec une introduction par Ruelens, folio, 20 *facsimiles of the original beautiful woodcuts, sd.* 18*s* *Utrecht*, 1875

This work deserves support from a wide circle, for at the price at which it is offered no greater boon could be conferred on the Art-loving public. A facsimile reproduction of such a series of engravings—the masterpieces of the greatest of all German artists—ought to be hailed with gladness by those who know the fame of Dürer, and the extreme difficulty of obtaining his original works even at a very high cost.

The Great and Little Passion, by Dürer, are in preparation.

4841 DURER, l'APOCALYPSE, ou la Révélation de St. Jean, *en* 15 *gravures sur bois anno* 1498, et Vignette de Titre anno 1511, reproduction, procédé A. W. van de Weijer, d'après les plus beaux tirages (la plupart avant la lettre) du Cabinet de feu H. A. Cornill-D'Orville, Francfort Spa, avec une introduction et description des gravures par W. H. J. Weale, Bruges, atlas folio, 35*s* *Utrecht*, 1877

DURER'S APOCALYPSE, his masterpiece of wood engraving, has now been reproduced so perfectly that even connoisseurs might mistake these facsimiles for original impressions.

4842 ETTERLYN (Peterman) Kronica von der loblichen Eydtgnoschaft (History of Switzerland) sm. folio, *xylographic title and numerous spirited woodcuts, amongst them a large one, representing Tell shooting at the apple, very large copy in morocco extra, gilt edges, by Zaehnsdorf*, EXTREMELY RARE, £6. 6*s* *Basel, Michael Furtter*, 1507

The first book in which the Tell legend appears in print.

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4843 FIERRABRAS, eyn schöne kurtzweilige Histori, von eym mächtigē Riesen auss Hispaniē, . . . wie derselbig von Olivier löblich und ritterlich bestritten worden, etc. sm. folio, *numerous large and curious woodcuts, the margins of five leaves a little repaired, otherwise a good copy, hf. bd.* £2. *Siemern, Iheron. Rodler,* 1533

A rare edition, unknown to most bibliographers. "Un exemp. en *mar. r*, 200 fr. vente Kraenner en 1855."—*Brunet.*

4844 [GAIGNY (Jean de)] LE LIURE DE NOUUEL REIMPRIME FAISANT MENTION DES SEPT PAROLLES que nostre benoist saulueur et redempteur Jesuchrist dist en larbre de la croix: small 4to. 9 *fine woodcuts, none of them repeated, beautiful copy in the original stamped binding, inscribed in MS. "A Senr. Phelippe de Gheldres,"* £12. 12*s* *Paris, Ch. Wechel,* 1535

4844* ——— une autre édition, sm. folio, 9 *woodcuts, some of them being repetitions, black calf, gilt edges, from the Yemeniz library,* £7. 7*s* *Paris, Estienne Caveiller,* 1538

GERUNG (Mathias)—*see* Missale Augustense.

4845 GEYLER, Navicula sive Speculum Fatuorum in sermones juxta turmarum seriem divisa, suis figuris jam insignita, à Jacobo Othero diligenter collecta, sm. 4to. *with numerous spirited and curious woodcuts, brown morocco, gilt edges,* £4. 10*s* *Argent.* 1511

4846 ——— Another copy, *the title slightly mended, but otherwise a fine large copy in citron morocco extra, gilt edges,* £5. 5*s* 1511

These are the sermons preached in 1498 by Geyler, of Keyserberg, a whimsical priest, who had somewhat of the disposition of Rabelais and Swift. He turned the matter of the Ship of Fools into homilies no less satirical than the original book, and infinitely more curious considering their application. The printer's name is not given, but he was probably Mathias Hüpfuff.

4847 GLANVILLE (Bartholome de) Le Proprietaire des Choses translate de latin en francoys (par J. Corbichon), folio, *woodcuts, fine copy in olive morocco, gilt edges, by Padeloup, from Chuzard's library,* RARE, £12. *Lion, par Jehan Cyber, s. d. circa* 1490

Bartholomew the Englishman was one of the most profoundly learned men of his time—the fourteenth century. His work *de Proprietatibus* is a complete history of nature, and comprises in 19 books all the knowledge that was then accessible upon almost every subject. The headings are: on God, the Angels, the Soul, the humours and elements, man's body, the economy of life, maladies, Astronomy, Time and its divisions, Matter and Form, the Atmosphere, Ornithology, Hydrology, Physical Geography, Geography, Mineralogy, Botany, Zoology, Colour, Taste, etc.

GRAF (Urs)—*see* Passionael.

4848 GRUENPECK (J.) Spiegel der naturlichen himlischen und prophetischen Sehungen aller Trubsalen, die uber alle Stende der Cristenheyt in kurzen Tagen geen werdenn, sm. 4to. *curious woodcuts, calf extra, gilt edges, by Niedrée, Mr. Slade's copy,* £2. 2*s* *Leypczik, Wolffgang Stöckel,* 1522

This singularly prophetical work was first printed in Latin in 1508, and entitles the author to rank amongst the first of the Reformers.

4849 DAS HELDEN BUCH mit synen figuren. Hye fahet an der helden buch das man nennet den Wolfdietherich. Vnd sagt . . . von herr keiser Otnit vnnd dē kleinen Elberich vnd von jr mörfart in die heideschafft, dem kunig syn tochter ab zugewynnen, sm. folio, *numerous woodcuts, including the excessively rare large*

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one at the beginning, dark morocco extra, gilt edges, by BEDFORD, £25. *Hagenaw, Henrich Gran,* 1509

One of the rarest books printed at Hagenau. When copies do occur, they are almost always imperfect and in very bad condition. Panzer imagined that this edition was the first (it is really the third), and considered it a highly important and remarkable book, especially as being a collection of the oldest German poetry.

4850 HELDENBUCH darinn viel seltzamer Geschichten und kurtzweilige Historien, von den grossen Helden und Rysen, wie sie so ritterlichen umb eines Königs Tochter gestritten haben, sm. 4to. *numerous fine woodcuts by* VIRGIL SOLIS, *original stamped binding, with clasps, rebacked,* £4. 8s

Franckfort, Sigmund Feyrabendt, 1590

"Sehr seltenes Buch."—*Nagler.*

4851 (HOLBEIN) IMAGINES MORTIS: his accesserunt Epigrammata et Erasmi præparatio ad mortem, etc. 12mo. 53 *fine woodcuts by Holbein, calf,* £4.

Coloniæ, apud hæredes Arnoldi Birckmanni, 1555

4852 ——— eædem: his accesserunt Epigrammata . . . ad haec Medicina Animæ, 12mo. LARGE PAPER, (*distinguished from the small paper not only by size, but by substitution of text*) *black morocco, gilt edges, by Bauzonnet,* £10. 1555

4853 ——— the same, 12mo. 53 *woodcuts, French olive morocco extra, gilt edges,* £4, 4s *ib. id.* 1566

4854 ——— the same, 12mo. 53 *woodcuts, dark blue morocco extra, covered with blind tooling, gilt edges,* £3. 10s *ib. id.* 1567

4855 HOLBEIN (Hans) L'Alphabet de la Mort entouré de Bordures du XVIe Siècle et suivi d'anciens Poëmes Français sur le sujet des trois Mors et des trois Vis, publiés d'après les Manuscrits par Anatole de Montaiglon, 8vo. *Holbein's Alphabet printed within elegant woodcut borders, in which are reproduced facsimiles of the* DANCE OF DEATH *from the Livres d'Heures, hf. morocco, gilt edges,* 16s *Paris,* 1856

4856 ——— L'ALPHABET de la MORT, entouré de Bordures du XVIe siècle, et suivi d'anciens poèmes Français sur les trois mors et les trois vis, publiés d'après les MSS. par A. de Montaiglon, 8vo. *the Alphabet of Holbein and the Borders after "Livres d'Heures" exquisitely reproduced,* 8vo. THICK PAPER, *printed within elegant woodcut borders, in which are produced facsimiles of the* DANCE OF DEATH, *calf extra, gilt edges,* 30s; or, *splendidly bound in red* MOROCCO *super extra, broad dentelle borders, gilt edges, by Lortic, Mr. Slade's copy,* £3. 8s *Paris,* 1856

4857 HOLBEIN HISTORIARUM VETERIS INSTRUMENTI ICONES ad uiuum expressæ, unà cum brevi, sed quoad fieri potuit, dilucida earundem expositione, smallest 4to. **first edition,** *fine impressions of the* 92 *beautiful woodcuts, beautiful copy in red morocco extra, gilt edges, by* BEDFORD, £45.

Lugduni sub Scuto Coloniensi (*M. et G. Trechsel,* 1538)

4858 ——— Icones Historiarum Veteris Testamenti, small 4to. *fine impressions of the* 94 *woodcuts, fine copy in olive morocco super extra, gilt edges, very rare,* £25.

Lugduni apud Joannem Frellonium, 1547

Bel exemplaire, très frais d'épreuves, de ce recueil que M. Ambroise

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Firmin Didot dans son excellent "*Essai sur l'histoire de la gravure sur bois*" (Paris, 1863, in-8, col. 70), appelle à plusieurs reprises, et avec raison, un CHEF-D'ŒUVRE. On sait que cette édition contient *deux planches* qui manquent dans toutes les éditions précédentes. Le nom d' Hans Holbein se trouve en toutes lettres (chose rare) dans un *Carmen* préliminaire. Dans ce volume, qui est également intéressant pour l'histoire des arts comme pour celle de la poésie française, toutes les gravures sont accompagnées d'une explication en *vers français*. Un exemplaire s'est vendu 186 francs à la vente Veinant, avant que l'attention des amateurs se portât aussi fortement, qu'elle l'a fait depuis, sur les anciennes gravures en bois publiées en France au XVIe siècle.

4859 HOLBEIN (Hans) IMAGES of the OLD TESTAMENT, lately expressed, set forthe in Yngli-he and French, small 4to. *beautiful woodcuts, fine copy in vellum, very rare*, £28.

Printed at Lyons by Johan Frellon, 1549

This edition, with English text, is one of the rarest of the Holbein works.

4860 HOLBEIN (Hans) Icones Veteris Testamenti (with Introduction by T. F. Dibdin,) 8vo. *beautiful woodcuts, half morocco*, 18*s* 1830

"The pencil of Holbein throws a charm and an interest about this volume which we have rarely felt in any other similar production."—*Bibliographical Decameron.*

Horæ, Livres d'Heures, Prayer Books.

These books are usually supposed to be illustrated with woodcuts; but, although this is true of some of them, the fact appears to be that most of the artistic work was done on metal in a style which closely assimilated to that of the finest wood-engraving.

4861 HORÆ AD USUM ROMANE CURIE, sm. 8vo. printed on Vellum, *with numerous engravings and borders*, uncoloured, *only the small initial letters illuminated, hf. bd.* £10.

S. n. (*Paris, A. Verard, about* 1495)

This edition is not mentioned by Brunet. The above title appears in the middle of the first page, on the back of which is the Almanac (1488-1508). On the reverse of A ii is the anatomical man, and we have the illustration of St. John at Patmos on the front of B 1, where the text of the book begins. The signatures run as follows: A, 8 leaves; B, 10; *a* to *f* in eights; A, 4 leaves; A, B, eight leaves each; C, 4 leaves. There is no Dance of Death in the margins. Four leaves are faulty (two of them very slightly), perhaps through a defect in the vellum, but the deficiencies are supplied in a contemporary hand.

4862 HEURES A LUSAIGE DE ROME tout au long sans riens requerir, avec les figures de Lapocalipse et plusieurs autres belles hystoires faictes a la mode Dytalie, sm. 8vo. 104 leaves A—N in eights, *printed on* VELLUM, *with all the numerous woodcuts beautifully painted over so as to become like original* Miniatures, *most of them being in a rare and unusual style, large and fine copy, bound in blue morocco extra*, £21.

Paris, par Guillaume Anabat pour Gillet Hardouyn et Germain Hardouyn, (1500)

The illumination is perhaps due to the hand of Germain Hardouin, who was a famous Miniaturist as well as bookseller. The above edition of the Book of Hours is one of the earliest ever printed for Gillet Hardouin, and is in many respects different from the later ones. There are some curious rhyming French verses at the bottom of each month in the calendar, which

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seem to be mnemotechnic for the purpose of keeping each month's proper saints in mind, but are also grotesque, as when it is said in January,

Anthoin boit le jour vin cent fois.

I have no refereence to any other copy of this edition.

4863 HEURES a lusaige de Paris tout au long sans riens requerir avec les figures de lapocalipse, sm. 8vo. *printed on* Vellum, black letter, *within elegant engraved borders, and ornamented with* 18 *large and* 23 *small* Miniatures, *and numerous* CAPITALS, *all finely illuminated in gold and colours, morocco super extra, covered with gold tooling, gilt gaufré edges, by Hayday,* EXTREMELY RARE, £12. 12*s*

Paris, Guillaume Anabat pour Germain Hardouyn (1500)

This edition is quite different from the preceding edition printed in the same year by Anabat for Gillet as well as Germain Hardouin. It consists of 144 leaves with signatures A to S in eights.

4864 HEURES A LUSAGE DE ROME (avec Calendrier et Almanach [1497-1520]), roy. 8vo. BEAUTIFULLY PRINTED ON VELLUM, within elegant woodcut borders, composed of grotesques and of subjects taken from sacred and profane history, and ornamented with large and numerous small wood engravings in the purest state, UNCOLOURED, having also numerous capital letters finely illuminated in gold and colours, *brown morocco extra, gilt edges,* £105.

Paris, Jehan Pychore et Remy de Laistre, 1503

EXTREMELY RARE. No copy, printed on vellum, of this charming specimen of Parisian Typography is to be found in any of the Paris Libraries.

4865 HORÆ INTEMERATÆ VIRGINIS MARIÆ secundum Usum Romanum, cum Calendario (and Almanach 1497-1520), sm. 8vo. PRINTED ON VELLUM, *within elegant engraved borders, composed of sacred and grotesque subjects* (*including* DANCE OF DEATH *in* 48 *scenes, not including repetitions*), *and ornamented with large and small wood engravings* UNCOLOURED, *in the binding of Henry III of France, richly ornamented with gold tooling, composed of fleur-de-lis, with head of angel between branches at each corner, and having for centres of sides the Crucifixion, with skull at foot* (*the device of Henry III*) *and the Madonna, also worked in gold, gilt edges,* £20.

(*Paris*) *Achevees le XX Jour d'Avril,* 1503

This edition, which is not mentioned by Brunet, is from the press of Verard, and is an excellent specimen of his art-work. There is a visible imitation of Simon Vostre's style, and the present volume is no unworthy rival of the best Livres d'Heures printed by him. The Saint Graal is on the title with the Benedictio below it, the anatomical man is on the third page, and on the reverse of the eighteenth leaf the tree of Jesse with the title Hore beneath. Collation: Pa, 8 leaves; b, 10 leaves; a—i in eights; k, 4 leaves; RA, 8 leaves; B, C, D, eight leaves each.

It was formerly in the Library of Jacques Cardinal de Bar.

4866 HORE DIUE VIRGINIS MARIE scd'm verum vsum Roma- | num cum aliis multis, 12mo. PRINTED ON VELLUM, Roman Letter, *with* 18 *large engravings, the text within pretty borders, containing about* 500 *small engravings of the Creation, the Life of Christ, and scenes of contemporary character, hunting, fruit gathering, grotesques, etc. parts of the Calendar, the headings, and the marginal extracts printed in red ink, the initials illuminated, fine copy, in ancient smooth red morocco, gilt edges,* £18.

Paris, Thielmannũ Keruer, 1504

This edition (104 leaves; sig. A to M and M *bis*, is eights) is singular

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in *not* having a Dance of Death. The present volume seems to be the same as the edition described by Brunet (Heures Gothiques, No. 175), notwithstanding some trifling discrepancies, which are probably due to inaccurate examination.—Brunet mentions two copies, one on paper, which sold at Solar's sale for 475 francs, and the other on vellum, in M. Didot's library.

4867 HORÆ DIVÆ VIRGINIS MARIÆ secundum verum Usum Romanum cum Calendario (1497-1520), sm. 8vo. **Roman Letter, Best Edition** *of Kerver's series*, PRINTED ON VELLUM, *within elegant engraved borders, and ornamented with large and small wood engravings (uncoloured), blue velvet, gilt gaufré edges*, £20.

Paris, T. Kerver, 1505

Brunet remarks that only the earlier editions of Kerver's series of Horæ deserve particular attention for their beauty, and Mr. Didot observes that this edition of 1505 is finer than any which preceded it, while on the other hand the later editions are inferior. It nearly agrees with the 1504 edition, except that the arrangement of the borders is different, and some of the principal illustrations are replaced by finer and larger engravings.

4868 HORE DIVE VGINIS MARIE scdm verũ usum Romanu | cum aliis multis, sm. 8vo. **Roman Letter,** *signatures a—n in eights and o in four*, PRINTED ON VELLUM, *within elegant engraved borders, composed of sacred and grotesque subjects (including* DANCE OF DEATH), *with* 18 *large engravings and hundreds of small ones, all* UNCOLOURED, *fine copy, with capitals illuminated in gold and colours, green morocco, joints, gilt edges*, £12. 12*s*

Paris, T. Kerver, XIII *Mensis Septembris*, 1507

This edition is not mentioned by Brunet. It corresponds in all the large subjects to the engravings of the 1505 edition, but in many of the smaller ones to that of 1504. Like the former, it has the Apocalyptic designs in the borders, as well as the Dance of Death.

4869 HEURES A LUSAIGE DE PARIS, au long sans riens requerir, avec les Miracles nostre Dame, et les figures de l'Apocalipse, et de lantique, et des Triumphes de Cesar, 8vo. *printed on* **Vellum,** *with hundreds of beautiful illustrations and borders, some of the engravings occupying the full page, bound in ancient red morocco, covered with fleur-de-lis, silver clasps, in a red morocco case*, £30.

Paris, Simon Vostre, (1508)

4870 HEURES A LUSAIGE DE ROME tout au long sans riens requerir avec Calendrier, 8vo. (Almanach 1510-25), PRINTED ON VELLUM, *with large and small engravings and capital letters, finely illuminated in gold and colours, morocco super extra, rich gold tooling, gilt edges, by Chambolle-Duru*, £28.

Paris par Gilles Hardouyn pour Germain Hardouyn (1510)

Collation: Signatures A—L in eights, with the colophon on the reverse of last leaf (folio 88). The 18 large plates are so illuminated, in opaque colouring, most probably by the hand of Germain Hardouyn himself, that they may be considered original Miniatures.

4871 HORE DIVE VIRGINIS MARIE secundum Usum Romanum [cum Calendario et Tabula Paschali (1510-30)], 8vo. **Roman Letter,** PRINTED ON **Vellum,** *with capital letters and* **Miniatures,** *finely* **illuminated** *in gold and colours, brown morocco extra, blind tooling, gilt edges, in the antique style by Thompson of Paris*, £15.

Paris, Egidius Hardouyn pro Germano Hardouyn, 1510

This fine and very rare edition, printed in Roman (not Gothic) characters, has the usual engraving of Dejanira's rape by the Centaur on the first page,

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but the other two large illustrations are of rare design, and give this volume a noteworthy place amongst the numerous Books of Hours published about the same time, in which a regular series of designs is constantly reproduced. It agrees with No. 235 of Brunet's list, which from his absence of special mention, he most likely never saw.

4872 HEURES A LUISAGE DE ROMME tout au long sans riens requerir avec le Calendrier et l'Almanach (1515-1530)], large 8vo. *printed on* vellum, *within very elegant engraved borders, composed of sacred and grotesque subjects, including a fine* DANCE OF DEATH, *with the large and small* MINIATURES, *capital letters, etc. richly* illuminated in gold and colours, *in the original beautifully ornamented binding, covered with gold tooling in the Grolier style, painted in compartments, gilt edge, but rebacked, from Slade's library, £25.* *Paris, par Gillet Hardouyn* (1515)

This copy sold for £39. in the Libri sale.

This is probably No. 245 of Brunet's list. It has 88 leaves (A to L in eights). The Dance of Death is in quite a different style from all the others. The illumination is done in opaque colours, and in such a way that it may almost be said the original engravings are replaced by contemporary drawings. The illustrations are different from those of the 1500 and 1510 editions above.

4873 HORÆ BEATÆ MARIÆ VIRGINIS, secundum Usum Ecclesiæ Romanæ totaliter ad longum cum Calendario, sm. 8vo. PRINTED ON VELLUM, *within woodcut borders, with the large and small woodcuts illuminated like miniatures, in gold and colours, old French olive morocco, with rich gold tooling, gilt edges, £12.*

Paris par Gilles Hardouyn pour Germain Hardouyn (1521)

The ordinary issue of this edition is described by Brunet as having only a simple line-border round the pages, with a note that there was a Large Paper issue in which the engraved borders were added. The present copy has the engraved borders, but it is still a small 8vo. Presumably the ordinary issue would be a small 12mo.

4874 HORÆ BEATISSIME VIRGINIS MARIE ad legitimū SARISBURIĒSIS Ecclesie ritum cum quindecim orationib' beate Brigitte ac multis aliis, 4to. gothic letter, *printed within woodcut borders composed of sacred and grotesque subjects (including* DANCE OF DEATH), *ornamented with numerous large and small wood engravings, but wanting folio cxciij and a few leaves at end, besides having corners of folio* CXCVIII *and* CC *and some other small places mended, morocco extra, gilt edges, £70.* *Paris, F. Regnault,* 1527

"Of this edition no other copy can be traced in the British Museum or other public libraries, except a Fragment, wanting all the large cuts, in the Bodleian, those marked in the Catalogue of the British Museum C 42e and C 35h being totally distinct from the present. Those mentioned by Brunet and in the Offor Catalogue were also different."

There are special English Prayers, besides that the headings of many Latin Prayers, with ceremonial instructions, are given in the vernacular. At the bottom of each month in the Calendar, and also under the large woodcuts throughout the volume there are quatrains in English metre, which give a peculiarly national character to the volume.

4875 MISSALE ad consuetudinem Fratrum Predicatorum ordinis Sancti Dominici, cum Calendario, 12mo. *woodcuts, red morocco, gilt edges, by Lortic, £8.* *Paris, Vidua Thielmanni Kerver,* 1529

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4876 SARUM SERVICE: HORÆ BEATISSIMÆ VIRGINIS MARIÆ, ad legitimum SARISBURIENSIS ECCLESIÆ ritum, cum quindecim Orationibus Beatæ Brigittæ ac multis aliis Orationibus pulcherrimis et Indulgentiis, 4to. **black letter, printed in red and black,** *containing numerous curious large and small woodcuts,* **very fine and absolutely perfect copy,** *the only one ever offered for sale in this state, probably* **unique,** *old half calf,* ☞ *from the Old Palace Library, Richmond, in olive morocco case,* £84.

Paris, Fr. Regnault, 1535-36

Corresponding pretty closely, except for the marginal decorations, with the edition of 1527 above noted. As a specimen of the language, the following extracts are given here :—

"Our holy fader Sixtus the IIII. Pope hath graunted to all them that devoutly say this prayer before the ymage of our lady the some of XI. M. yers of pardon ;"

And another says, "When saint Bernard was in prayers the dyvell said unto him, I knowe that there are certeyne verses in the sawter who that say them dayly shall not perysshe and he shall have knowledge of the daye that he shall dye, but the fende wolde not shewe them to saint Bernard, tham sayd saint Bernard, I shall say dayly the hole sawter. The fende considerynge that sant Bernard shall do so moche profite to laboure so he showed hym thys verses." At the end, also in English, follow, "The forme of Confessyon," "The X. Commandements," *in verse,* "The XV. oos in Englysshe," &c.—*See Dibdin's Bibl. Spencer.* vi. p. 151.

4877 ELIZABETH'S (QUEEN) PRAYER BOOK: BOOKE OF CHRISTIAN PRAYERS (commonly known as QUEEN ELIZABETH'S PRAYER BOOK), sm. 4to. **black letter,** *printed within elegant woodcut borders, composed of sacred and grotesque subjects (including* DANCE OF DEATH), *with portrait of Q. Elizabeth praying on reverse of title, fine large copy in morocco extra, gilt edges, by F. Bedford ; from the Library of H.R.H. the Duke of Sussex,* £20.

R. Yardley and P. Short, for the Assignes of Richard Day, 1590

4878 ——— the same, *with title-page dated* 1608, sm. 4to. *blue morocco extra, gilt edges, by Bedford,* £12. 12*s* 1590-1608

This is, in its style of illustration and mode of execution, the only native English counterpart to the beautiful French volumes called "Horæ or Livres d'Heures," so numerously printed at Paris in the sixteenth century.

4879 HUGONIS (Johannis) DE SLETSTAT Quadruvium Ecclesie, quatuor prelatorum officium quibus omnis anima subjicitur, sm. folio, *several large woodcuts, calf gilt,* £3. *Argent. Grüninger,* 1504

4880 ——— another copy, *with marginal notes which are said to be in the handwriting of Melanchthon, green morocco extra,* £3. 10*s* 1504

This curious work on the duties and mutual relations of the four estates (Pope, Emperor, Bishop, and Laity) was put in the *Index Prohibitorum,* as treating upon too delicate a subject without sufficient *finesse.*

4881 JOACHINI ABBATIS Vaticinia circa Apostolicos viros et Eccle. R. sm. 4to. 32 *curious woodcuts,* £3. *Bonon. Hier. Benedictus,* 1515

First edition, which Brunet had not seen. He only supposed that it must exist, because the edition of 1527 was declared to be a reprint of it.

4882 HUTTICHII (J.) Imperatorum et Cæsarum Vitæ cum Imaginibus et cum Elencho et Iconibus Consulum, 2 vols. sm. 4to. *woodcuts*

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(*white on a black ground*) *with numerous borders, in the style of Holbein, but probably by Vogtherr, the first leaves a little stained, calf extra, gilt edges*, 36*s* *Argentorati*, 1534-37

4883 ——— the same, 2 vols. in 1, *fine copy in the original limp vellum*, £3. *both parts dated*, 1534

The Series of Portraits of the Roman Consuls, at the end of the volume is very remarkable. The intended book on the Consuls by Huttich was not printed: and the publisher only issued a list of Consuls' names with the collection of their portraits.

4884 LE FEVRE (Raoul), Le recueil des hystoires troyēnes cōtenant troys livres. Au premier est contenu la genealogie de Saturne et de Jupiter son filz, auecques leurs faitz et gestes. Au second est contenu des faitz et des prouesses du vaillant Hercules, cōmēt il destruisit Troyes deux foys dessoubz le roy laomedon, et loccit. Au tiers est contenu la reedificacion de ladicte troye faicte par le roy Priant, et generale destruction dicelle faicte par les gregoys auecques plusieurs aultres belles et plaisantes matieres, folio, *numerous woodcuts, morocco extra, gilt edges*, £55.

Lyon, Michel Topie et Jaques Hereberck, 1490

"This is at once one of the rarest and one of the most curious of the old French Romances. It is probably the most extensively illustrated of any volume of the kind, containing no less than 101 large wood-engravings. The book is also interesting as being the one with which Caxton began his typographical career. This is the first illustrated edition, *being preceded only by that of Caxton*, which has no woodcuts.

The printers' names do not appear in the colophon, but are added at the side of the mark in large letters. This must have been an afterthought and only carried out in a few copies. I have only been able to trace one or two, besides the present example, which had the names. Brunet's statement is slightly incorrect.

4885 LEYENSPIGEL (der neü) von rechtmässigen Ordnungen in burgerlichen und peinlichen Regimenten, small folio, *full of very curious large woodcuts, brown* MOROCCO *extra, gilt edges*, £4. 4*s*

Augspurg, Hans Otmar, durch Ordnung des Herrn Johann Ryñmañ, Buchfürer, 1509

4886 LAYENSPIEGEL (der neu) mit Addition, folio, *numerous woodcuts in the original binding*, £2. 10*s* *Strassburg*, 1518

The woodcuts in each of the two editions are from entirely different blocks. The subjects are generally the application of punishment to criminals: judgment, tortures, death.

LIGEL (Gottfried)—*see in class Bibles, the first Swedish Bible.*

4887 (LUDOLPHUS.) DIT ES D'LEVE ONS LIEFS HEEREN IHESU CRISTI . . . met addicien van schoonen moralen eñ geesteliken leeringhen eñ devoten meditacien, sm. folio, *woodcut on title, about* 200 *curious engravings illustrating the Life of Christ, plain; with painted initials, original oak boards covered with stamped calf*, RARE, £7. 10*s*

Antwerpen int huys vā Delft, Henrick Eckert vā Homberch, 1503

4888 ——— Dit es d'Leven ons Heeren Jhesu Christi, sm. folio, *title in red and black with two woodcuts, numerous woodcuts throughout the book from the same blocks as used in the* 1503 *edition, retouched, old stamped calf*, £4. *Antverpen, Claes de Grave*, 1536

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4889 (LUDOLPHUS) Leven ons Heeren Jhesu Christi, verbetert met additien, (ghetranslateert wt het Boeck van Ludolfi), folio, *numerous rude and curious woodcuts re-engraved in a different style from the originals, some very large, old stamped binding, £3.* 1618

The text is interlarded with prayers and moralizing disquisitions. The life of Jesus is preceded by a short account of Adam and Eve and the Fall.

4890 [LICHTENBERGER] PROGNOSTICATIO IN LATINO. Rara et prius non audita que exponit . . . *At end:* Datum in vico umbroso subtus quercũ Carpentuli Anno domini 1488 . . . sm. folio, Editio Princeps, *numerous large and striking woodcuts, fine copy in brown morocco extra, gilt edges, by* BEDFORD, £15. 15*s*

s. n. (*about* 1488)

EXCESSIVELY RARE. This copy sold for £27. at Sotheby's in 1870. *Collation* · A—E in sixes, F in 8 : together 38 leaves.

Although the book itself is no less curious than rare, yet its chief interest lies in the woodcuts, which are amongst the earliest German efforts of the kind. Everyone who has described the book draws attention to the curious figure of a monk on whose shoulder stands the Devil; but all the woodcuts are worth inspection.

4891 LICHTENBERGER: Die Weissagunge Johannis Lichtenbergers, deudsch zugericht mit vleys von St. Rodt; sampt einer Vorrede D. MARTINI LUTHERS, sm. 4to. *the printed title surrounded by elaborate borders, numerous very fine woodcuts, old morocco,* £3. 10*s*

Wittemberg, Hans Lufft, 1527

It was supposed that the misfortunes of the Romish Church had been foreseen and foretold in these curious soothsayings of Lichtenberger. This caused Luther to write a preface to them, which is in itself very interesting, pointing out the purely astrological nature of the productions. The truth of the science does not seem to have been at all doubted by the great Reformer.

4892 LIVIUS (Titus) and LUCIUS FLORUS, von Ankunfft unnd Ursprung des Römischen Reichs, der alten Römer Herkommen, Sitten, etc. stout folio, *hundreds of fine woodcuts, by* TOBIAS STIMMER, HANS BOCKSPERGER, CHRISTOPH MAURER, and others, *in the original hogskin,* £4. 4*s* *Strassburg, Th. Rihel,* 1575

4893 ——— the same, folio, *hundreds of fine woodcuts by* JOST AMMON, *very fine copy in stout hogskin, clasps,* £3. 3*s*

Strassburg, Th. Rihel, 1587

On one side of the cover is a very fine impression of the Crucifixion, on the other one of the Resurrection.

It is a singular testimony to the popular pursuit of knowledge in Germany in the sixteenth century, that of a large book like this one publisher issued two totally distinct editions in the course of twelve years, each with a different set of woodcuts by great artists. The same blocks are in no instance used for both; and even as far as the text is concerned, the translation of the first three books (A. U. C. 1—302) is a new and different work in the 1587 edition.

4894 MAGNI (OLAI) Historia de Gentibus Septentrionalibus, folio, *numerous woodcuts, wants pages* 625 *to* 628, *calf,* 20*s* *Romæ,* 1555

This is the edition rendered famous in the Pirate by Sir Walter Scott's allusion to its woodcuts being attractive to Magnus Troil.

Maximilian Series.

4895 TEWRDANNKH. Die Geuerlicheiten und eins teils der geschichten des löblichen streitbaren und hochberümten helds und Ritters TEWRDANNKHS: (An Allegorical Poem of Knight-Errantry, executed by Melchior Pfintzing, but projected by the

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MAXIMILIAN SERIES.

Hero of the work himself, the subject matter being the Adventures of the Emperor Maximilian in his wooing and winning of the beautiful Mary of Burgundy), folio, *with* 118 *very large and spirited woodcuts by Hans Schaeufelin and Hans Burgmair, a very* FINE AND TALL COPY, *in blue morocco extra by Bedford*, £36.
Augspurg, Schönsperger, 1519

4896 ——— the same, folio, *a few leaves stained*, £12. 1519

4897 ——— A selection of 92 of the woodcuts, *cut and mounted on blank paper, hf. morocco*, £2. 5*s* (*Augspurg*, 1537)

This has always been a favourite book with collectors, not only on account of the woodcuts, but also for the Typography. The bold and graceful flourishes which adorn the pages, render it one of the most remarkable books ever printed. There are 239 large cuts in this fine work, 92 contain Burghmair's mark, H. B. and one that of Schaeuffelein; they are executed in a very bold manner. all those which contain the mark of Hans Burghmair showing a decided superiority in point of engraving.

This most singular and extraordinary Romance Poem was written for the amusement of the Emperor Charles V. when only king of Spain, by his chaplain, Melchior Pfintzing, who, however, drew his materials from a life of the Emperor Maximilian I., which that monarch had dictated to his secretary, Treitzsaurwein, and it is from this circumstance, probably, that many writers had asserted that Maximilian himself was the author of the poem.

4898 DER WEISS KUNIG, eine Erzehlung von den Thaten Kaiser Maximilian des Ersten: von M. Treitzsaurwein [THE WHITE KING, illustrative of the Learning, Wisdom, and Adventures of the Emperor Maximilian], folio, 237 *large woodcuts by Hans Burghmair, from the original old blocks, with an additional series of* 8 *recently copied from the relics of the* 13 *plates supposed to be lost, half russia, uncut*, £13. 10*s* *Wien*, 1775 (*and Paris*, 1869)

4900 ——— the same, FINE PAPER, with the Supplementary engravings, in 1 vol. fol. *whole bound in red morocco extra, by Bedford*, £24. 1775-1869

The engravings of this very curious work, invaluable for the military art and for the manners and customs of the Middle Ages, were executed in 1516-19; but owing to the death of the Emperor were never published until 1775. Unfortunately 8 of the wood-blocks were missing and were searched for in vain. These, however, were recently discovered and have been facsimiled at Paris in 1869, and form the Supplement to this copy.

The *Weiss Kunig* or White King, contains the life of Maximilian as written by himself in allegorical and chivalric strain; Treitzsaurwein having only put the papers in order. He represents the various princes of Europe by such titles as the Red King (of England), the Blue King (of France), etc. and gives the history of his career from his birth. The Tewrdank may be considered as an amplification of one of the episodes of the *Weiss Kunig*. An interesting fact told by him is that of his having learnt the English language from a number of English bowmen with whom he exercised, soon after his marriage with Mary of Burgundy.

4901 TRIOMPHE DE L'EMPEREUR MAXIMILIEN I. en une suite de 135 *planches, gravées en bois*, d'après les dessins de HANS BURGMAIR, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc TREITZSAURWEIN, FINE PAPER, atlas folio, *fine impressions of this wonderful series of woodcuts, the text in French and German, half russia*, £18. 1796

4902 ——— the same, 44 *plates of the series, a cheap specimen of this beautiful book, unbd.* £5. 1796

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4903 IMAGES de SAINTS et Saintes de Famille de l'Empereur Maximilien I. folio, 119 *fine large woodcuts by various old engravers after designs by* H. BURGMAIER, large folio, LARGE AND THICK PAPER, FIRST IMPRESSIONS, *hf. cf. neat*, £7. 10*s* *Vienne*, 1799

This beautifully engraved Series of Saints includes: St. Ediltrude, Queen of Northumberland; St. Bridgit of Kildare; King Edgar; King Edmund of East Anglia; Edward the Confessor; St. Ethelbert, King of Kent; St. George; St. Oswald, King of Northumberland; St. Richard, a Saxon King; St. Rumbold, Bishop of Dublin; Thomas a Becket; and others English. For Symbolical and Sacred Art this volume is particularly suggestive. Each noble Saint has his Coat of Arms introduced.

4904 MEINRAD. Ein grundtliche und warhafftige Beschrybung vonn Sanct Meynrhats Läben des heiligen Einsydels, auch von der heiligen Walstat unser lieben Frowen der Muter Gottes Marie zu den Einsydlen da S. Meynrhat gewonet unde ermürt worden, sm. 4to. 31 *woodcuts, bds.* £2. 10*s*

(*Preface dated Einsidlen*, 1567)

4905 METHODII REVELATIONES: Methodius primum Olimpiade et postea Tyri Ciuitatum Episcopus sub Diocleciano Imperatore in Calcide coronatur. De Reuelatione facta ab Angelo Beato Methodio in carcere detento, small 4to. *with many singularly curious, fine and spirited woodcuts, bd.* £6. 6*s* *Basil.* 1504

COLOPHON—*Finit Basileæ per Michaelem Furter, opera et vigilantia Sebastiani Brant, Anno M.CCCCC.IIII. die XII. Martii.*

4905*a* METHODIUS Olimpi Lyci primum et postea Tyri civitatum Episcopus, sm. 4to. *re-impressions of the woodcuts contained in the* 1504 *edition, red mor. extra, by Pratt*, £6. 6*s* *Basil. Furter*, 1515

4905*b* METHODIUS primum Olimpiade, etc. *as in the edition of* 1504, sm. 4to. *woodcuts as in the other editions, brown morocco, by Bedford*, £6. 6*s* *ib. id.* 1516

4906 MISSALE secundum Ritum AUGUSTENSIS Ecclesiæ, stout folio, *elegant woodcuts, by* MATTHIAS GERUNG, *of Nördlingen, the* CANON PRINTED ON VELLUM, *with the usual large woodcut, very fine copy in the original wood binding, covered with leather, the arms of Cardinal Otto Truchsess of Waldburg, Bishop of Augsburg, (for whom the book was printed), stamped in gold on sides, gilt gaufré edges*, £10. *Dilingæ, Sebaldus Meyer*, 1555

"EXCESSIVELY RARE; copies of the work having been destroyed for the sake of cutting out the woodcuts."—*Nagler's Monogrammisten.* These woodcuts are of various sizes, four of them very large, and are of great beauty, by a pupil of Hans Burgmair. The Bishop remarks in his preface that all the Missals printed in his diocese before his time had been destroyed through war and other causes. It was in this year, 1555, that peace was made at Augsburg between the Emperor and the Lutheran princes.

MONI (Jean)—*see* No. 4799

4907 NATALIBUS (Petri de) CATALOGUS SANCTORUM et eorum, folio, *above* 250 *beautiful outline woodcuts, by the artist who illustrated the Aldine Poliphilo, a small wormhole through some of the leaves, otherwise a large sound copy in the original stamped binding*, £4. *Venet. Barthol. de Zanis de Portesio impensis Luceantonii de Giunta*, 1506

From the initial b which appears in the corner of several engravings, as

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well as the style of the woodcuts, it can scarcely be doubted that the same artist (whether Giovanni Bellino or another) worked to illustrate the Poliphilo and the Catalogus Sanctorum.

4908 NATALIBUS (P. de) CATALOGUS SANCTORUM, sm. folio, *many hundred engravings, including that of St. Marinus* GUILLOTINED, *at folio* 16 *(repeated elsewhere), calf extra, gilt edges,* £2. 10*s*
Lugduni, Jacob. Saccon, 1519

4909 NOTITIA utraque cum Orientis tum Occidentis ultra Arcadii Honoriique temp., illustre vetustatis monumentum, ed. Gelenius, folio, *numerous woodcuts, including many representations of Books, Maps, Weapons, and Utensils, of the Ancient Romans, calf,* 36*s*
Basil. 1552

FIRST EDITION; the woodcuts are evidently by a first-class Artist of the Holbein school.

OVID—*see* BERNARD

4910 ORTUS [Hortus] SANITATIS de Herbis et Plantis, de Animalibus et Reptilibus, de Avibus, de Piscibus, et Natatilibus, de Lapidibus, etc. sm. folio, *numerous singularly rude and curious woodcuts, wants a few pages, vellum,* £3. 16*s*
folio, *without date, name, or place (? Mogunt. circ.* 1480-90)

4911 OTTLEY (W. Y.) Origin and Early HISTORY OF ENGRAVING upon Copper and in Wood, with an Account of Engravers, 2 vols. 4to. *numerous facsimiles of early specimens of the Art, etc. russia,* £7. 7*s* 1816

PARADIN—*see* BERNARD.

4912 PAPACY. VON DER ERSCHROCKLICHEN ZURSTÖRUNG vnnd Niderlag desz gantzen Bapstumbs, gepropheceyet vnd geweissagt durch die Propheten, Christum vñ seine Aposteln, vñ ausz Johannis Apocalypsi figürlich vnnd sichtlich gesehen, sm. folio, *a curious work, with* 101 *fine woodcuts in the style of* LUCAS CRANACH, *fine copy in old calf gilt, from the Enschede library at Haarlem,* £24.
s. l. et a. (? Basel, cir. 1560)

The first large woodcut contains the figure of Pope Joan ("Angnes ein Weib aus Engelant Johanes der sibent genant, A. 851" mounted on the Beast with seven heads, with several princes kneeling before her.

4913 PASSIONAEL. Hyr heuet syk an dat Passi | onael: Unne dat Leuend der | hylghen: Vnde to deme ersten | dat SAMER DEEL . . . *On fol.* 207: Hyr heuet syk au dat WINTER DEEL . . . *In fine:* Hyr endighet sik dat passionael efte der Hyllighen levendt mit velen nyen mercklikē schonē historien, . . . uth deme latine in dat dudesck ghebracht, stout folio, 418 *leaves, with many quaint and rude* WOODCUTS, *probably used here for the first time, all the cuts entirely free from colour, singularly fine sound copy, calf,* VERY RARE, £8. *Lübeck, Arnd,* 1492

This work differs entirely from the Cologne Passionail of 1485, in arrangement and in language. They may be looked upon as in general two independent versions of the *Aurea Legenda.*

4914 PASSIONEL efte dat leuent der hyllighen to dude uth dem latino mit uelen nyen hystorien unde leren, stout sm. folio, *numerous woodcuts, fine copy, but wanting leaves* 18 *and* 55 *of the second part, and a corner of leaf* 73 *in the first part torn off, in the ori-*

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ginal oak boards, covered with stamped pigskin, £2.
Lübeck, S. Arnd, 1507

This scarce edition has several additional legends, including even contemporary matter.

4915 PASSIONAEL, efte dat Levent der Hyllighen, to Düde, uth dem latino, mit velen nyen hystorien uñ leren, de beth heer to den mynschē vordunkert uñ vorborghen sint ghewezen, folio, *xylographic title, with large woodcut on the back, numerous fine woodcuts throughout the volume by* URS GRAF, *whose initials appear on some of the smaller engravings, large and fine copy in antique calf neat, by Lewis*, £28. *Basel, Adam Petri*, 1511

VERY RARE. It is a reproduction of the Low German Passional, printed at Lübeck a few years earlier, but with an entirely new series of woodcuts, which differ *toto cœlo* from the rude and primitive illustrations of the North German editions. It is extremely curious that the great printer of Basel should have published a Low German translation of the Aurea Legenda rather than one of the High German texts which were so plentiful.

4916 VON DER KINTHAIT UNNSERS HERREN JESU CHRISTI genāt VITA CHRISTI. Hie hebet sich an die neu Ee und das Passional von Jesu unnd Marie Leben ganntz und gar gerecht, sm. folio, *numerous very curious woodcuts, first and last leaves mended, old pigskin binding, with clasps*, £2. *Augsp. Froschauer*, 1503

4917 PINDER (UDALRICI) SPECULUM DE PASSIONE DOMINI NOSTRI JHESU CHRISTI cum textu quatuor Evangelistarum et quamplurimorum doctorum glosis, sm. folio, *many beautiful woodcuts* (40 *larger and* 37 *smaller*), *by Hans Scheufelein*, VERY RARE, *fine copy in crimson morocco, gilt marbled edges, by Trautz-Bauzonnet*, £15. 15*s* *Nurenbergæ*, 1507

The Yemeniz copy.

This may be called Schaeufelein's Great Passion. The Little Passion is described *post* under Schaeufelein's name.

4918 POLIPHILI HYPNEROTOMACHIA, ubi humani omnia non nisi Somnium esse docet atque obiter plurimo scitu sane quam digna commemorat (auctor Franciscus Columna), *Italice*, folio, EDITIO PRINCEPS, *with exquisitely beautiful wood engravings from designs by Giovanni Bellino, two leaves mounted, fine copy in ancient Italian calf, gilt edges*, £48. *Venetiis apud Aldum*, 1499

4919 POLIPHILO. La Hypnerotomachia di Poliphilo, cioè Pugna d'Amore in Sogno; dov' egli mostra che tutte le cose humane non sono altro che Sogno, folio, *with the beautiful illustrations attributed to Giovanni Bellino, vellum*, £16.
Venetia, figliuoli di Aldo, 1545

The SECOND edition is equally rare with the first, and has exactly the same woodcuts. This curious work is by no means in macaronic language, as Brunet states; but simply in pedantic Italian, with slight Latinizing peculiarities in the spelling. The Hebrew, Arabic, and Greek are merely introduced as inscriptions to show off the learning of the author. He was a Venetian monk, Francesco Colonna, and composed his strange Love-Dream at Treviso in 1467.

4920 POLIPHILE, Hypnerotomachie, ou discours du Songe de Poliphile deduisant comme Amour le combat à l'occasion de Polia; nouvellement traduit de langage Italien en Francois, folio, *numerous fine woodcuts, old smooth morocco, gilt back*, £3. 16*s*; *old calf neat*, £6. 6*s* *Paris, Jaques Kerver*, 1561

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4921 TABLEAU DES RICHES INVENTIONS, couvertes du voile des feintes amoureuses qui sont représentées dans le Songe de Poliphile, exposées par BÉROALDE, sm. folio, *title engraved with several symbolical designs, and numerous very curious woodcuts through the text, some very large, that which represents the worship of Priapus undefaced, calf*, RARE, £5. *Paris*, 1600

The Poliphilo is one of the most singular books ever written, and has consequently been held in various kinds of esteem—ranging from the most enthusiastic admiration to the deepest contempt. All manner of strange and varied learning is displayed in this fantastic dream or mystical love-romance, which inculcates the soundest morality, yet exhibits all the details of the Priapeian mysteries of ancient mythology. The architectural details in the text exhibit a rich and well-cultivated artistic sense, which is admirably followed in the designs.

4922 PONTUS UND SIDONIA. Eyn rhumreich zierlich unnd fast fruchtbar Histori von dem edlen Ritter Ponto des Kunigssun auss Galicia; auch von der schönen Sidonia, Künigin aus Britannia, smallest folio, *many spirited woodcuts illustrative of Chivalry, Tournaments, Combats, old vellum binding*, RARE, £6.

Strassburg, S. Bun, 1539

A fine copy of this rare Romance, which is particularly interesting to English collectors, not merely because the heroine is named a British queen, but because this translation from the French original is stated on the title to have been made by "Heleonora, queen of Scotland, archduchess of Austria." This lady was not Queen of Scotland, but one of the daughters of James I. She married Sigismund, Archduke of Austria, in 1468, and died 1480. The translation (which seems from the preface to have been made from the Latin, not directly from the French), is very creditable to a Scottish princess.

4923 PSALTERIUM VIRGINIS. Nouum beate marie virgis psalterium de dulcissimis noue legis mirabilib' dīni amoris refertis nouit' ad t'ci ɔteritō ɔfectū (ab A. Nitzchewitz), sm. 4to. *numerous extraordinary wood engravings and elegant woodcut borders, very fine copy in brown morocco super extra, gilt edges, by Chambolle-Duru*, £96.

In Tzenna Cisterciensis Ordinis devoto Claustro, (1492)

A volume of excessive rarity, pronounced even by Brunet "D'UNE RARETÉ EXTREME," who further observes, "*mais ce qui le rend surtout remarquable, c'est l'excessive absurdité des gravures faites cependant Cæsareo Sumptu.*" The work was probably printed for Imperial presents only, and the impression limited to very few copies, the expense having been defrayed by the Emperor Frederick III and his son (afterwards Emperor) Maximilian, whose figures (kneeling) are introduced in every border.

The absurdity spoken of in the Manuel is simply in the boldness of conception which marks the artist's work. The blood of the Crucified is seen flowing from his wounds into a barrel, from which it spurts out in several jets upon good men standing round, or falls into a fountain from which monks take it up in pails. It is from symbolism of this kind that Brunet draws his charge of absurdity.

4924 REUSNER. Icones sive Imagines Virorum literis illustrium, additis elogiis, recensente Reusnero, curante Jobino, 12mo. 103 *fine woodcut portraits of distinguished Contemporaries by Tobias Stimmer and Christoph Maurer, blue morocco extra, gilt edges*, £4. 4s *Argentorati*, 1587

4925 REYNIKE VOSZ DE OLDE, nyge gedruecket mit sydlykem vorstande und schoenen Figuren erluechtet und vorbetert, sm.

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4to. *numerous woodcuts, fine copy in brown morocco extra, gilt edges, by Bedford,* £28. 10*s*

Gedruckt tho Franckfurdt am Meyn, 1562

This famous Lowdutch book has always been a favourite romance in Western Europe. Whatever was its original significance, it has usually been invested with a satirical and political character; and one of the best illustrations of this fact is seen in the woodcuts in the above volume. That on the title represents the Fox, in a monk's cloak and hood, holding forth the Rosary and the Bull of indulgences to the cock, while the companion fox is running off with the hen in the background.

4926 SCHOPPERI (Hartm.) Opus Poeticum de admirabili fallacia et astutia VULPECULÆ REINIKES ex idiomate Germanico Latinitate donatum, 12mo. *numerous fine woodcuts attributed to Jost Amman and Virgil Solis, two leaves in facsimile, calf extra, gilt edges,* 25*s* *Francofurti,* 1567

4927 SCHOPPERI Speculum vitae aulicae de admirabili fallacia et astutia Vulpeculæ Reinekes, 18mo. *numerous elegant woodcuts signed with the initials of Jost Amman, entirely different from those in the edition of* 1567, £2. 10*s* *Francof.* 1584

4928 LE ROMMANT DE LA ROSE. Cy cõmance le romant de la rose, ou tout lart damours est enclose, folio, *generally considered to be the* Editio Princeps, *set down by Brunet as the most ancient edition known, numerous curious woodcuts, but having the title and ten leaves admirably facsimiled by Pilinski, so as almost to defy detection,* BEAUTIFUL COPY *in red* MOROCCO *super extra, covered with gold tooling (parsemé de roses d'or), gilt marbled edges, by Belz-Niedrée, being perhaps his* CHEF D'ŒUVRE, £42.

s. l. & d. (Lyon par G. Le Roy, cir. 1480-85)

EXTREMELY RARE. A copy sold for 1530 francs in the Yemeniz sale, and another for 2100 fr. in the Double sale. This is the first of the four undated editions with which Brunet commences his description of the fifteenth-century impressions of the Roman de la Rose.

All the fifteenth century editions are vastly superior to those of the sixteenth century, in which Clement Marot disfigured the text with his own audacious alterations and interpolations.

4929 LORRIS (GUILLAUME DE) et JEAN DE MEUN, ROMMANT DE LA ROSE EN VERS, folio, *numerous woodcuts which are reimpressions from the blocks used in the edition of Lyons (ut supra) a few however omitted which may have been lost in the interval between the two publications,* A PERFECT AND VERY FINE COPY, MOST SUMPTUOUSLY BOUND IN RED MOROCCO *by* LORTIC, *with elaborate borders on the sides, and in the centre the form of a cross, in which are introduced* 64 *times the white rose with its green leaves formed by variegated leathers, relieved by minute scroll tooling and innumerable dots, the same rose repeated four times on the back, the insides lined with red morocco covered with roses, all in the richest gold, the edges marbled and gilt, and beautifully tooled with the initials of Jehan Petit on the fore-edge, and various grotesque figures copied from the woodcut on title, in a red morocco case,* £70.

Imprime nouvellement a Paris (Jehan Petit), s. d. (about 1510)

This edition consists of 142 leaves printed in double columns, with 43 lines per full column. It seems, so far as the text is concerned, to be a reprint, page-for-page, of the undated edition printed by Verard about 1490. But the woodcuts must have been obtained direct from the Lyons printer.

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4930 ROMAN DE LA ROSE. Cy est le Rommant de la Roze ou tout lart damour est enclose Hystoires et auctoritez et maintz beaulx propos usitez Qui a este nouvellement corrige suffisantement et cotte bien a lavantaige com on voit en chascune page, folio, *title in red and black within elegant engraved border, many woodcuts scattered throughout the text, fine large copy with numerous uncut lower margins, in veau fauve extra, gilt edges, from Mr. Corser's library*, £25. *Paris, Jehan Petit*, 1531

Different, both as to text and woodcuts, from the earlier edition by Jean Petit.

4931 SAWR (A.) Formular, Jurament und Eidtbuch, wie Eide, Juramenta, Gelübde so in gemeinem Gebrauch sind, man observiren soll, *many fine woodcuts*—Georg am Waldt, Gerichts Unordnung, *Franckfurt*, 1588—SAWR'S STRAFF BUCH, Rechten, Reichs auch Lands Ordnungen, Statuten, etc. *woodcuts representing manners in the 16th century*, 1581—des KEYSER CAROLS dess V Peinlich Gerichts Ordnung, *ib.* 1587—4 parts in 1 vol. sm. folio, *woodcuts, vellum*, £2. 10*s* 1581-88

4932 SCHAEUFELEIN'S (Hans) LITTLE PASSION. Doctrina, Vita et Passio Jesu Christi, sm. 4to. 74 *fine large woodcuts, beautiful tall copy, with rough leaves, purple* MOROCCO *extra*, £18. 18*s* *Franc. Chr. Egenolff*, 1550

——— Greater Passion—see Pinder.

4933 SCHILTBERGER (Hans) REYSEN in der Heydenschafft, sm. folio, *with 4 rude woodcuts, several leaves mended in the fore-edges, not perfect, hf. bd.* £2. 16*s* *s. l. et a.*

A very rare and apparently undescribed edition of Schildberger's Travels in Tartary, Persia, Turkey, Arabia, the Holy Land, Egypt, &c. The top of the first page is occupied by a woodcut, under which the first line of the text "Bey dem Abubachir was eyns Künigs Sun"—so that the beginning is wanting. The copy consists of 38 leaves, with 36 and 33 lines to a page, and was printed by Anton Sorg, at Augsburg, about 1480. The book concludes on the reverse of folio 38: "Ein ende hat der Schiltberger." The last page comprises the Tatar and Armenian Paternoster in Gothic letters; which are curious as being the first specimens of that polyglott literature which was most fully developed in Adelung's Mithridates. Schildberger served in Bulgaria in the Hungarian army which was fighting against the Turks in 1394; but was taken prisoner and spent over thirty years in Asia, first with the Ottomans, and afterwards with the host of Tamerlane.

4934 SCHILDTBERGER: ein wunderbarliche unnd kurtzweilige History wie Schildtberger, einer auss der Stadt München in Beyern von den Türcken gefangen, in die Heydenschafft geführet und wider heimkommen ist, sehr lustig zu lesen, sm. 4to. *woodcuts in the style of Jost Amman or S. Feyrabend, red morocco extra, gilt edges, by Bedford*, VERY RARE, £6. 6*s*

Franckfurdt am Mayn, Weygandt Han (*about* 1554)

SICHEM (Christoffel van)—see *under* Bibles *post*: Dutch Bible of 1657.

Simeoni—see Bernard.

4935 SOLIS (Virgil) PASSIONAL, inn welchem zusammen gebracht sein die fürnembste historien un' geschicht des lebens leidens sterbens und aufferstehung Jesu Christi, sm. 4to. *numerous beautiful woodcuts, fine copy in red* MOROCCO *extra, gilt edges, by Pratt*, £5. *München*, 1572

——— *see also* 4800, 4850, 4926.

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4936 [SPIRITO DE' GUALTIERI (Lorenzo)] LIBRO DE LA VENTURA, over li Libro de le Sorte, in terzine, small folio, *many curious woodcuts, fine copy, hf. calf, £6.* *Bologna, s. a.* (? 1500)

A very rare work on the Art of Divination. COLLATION: Sheets A, 8 leaves; B, 12 leaves; C, 8 leaves; D, 6 leaves; E, 6 leaves; F, 4 leaves. Folio 2 contains a fine large cut of a Wheel of Fortune; this is followed by 24 very rude cuts of the Figures of Kings, surrounded by a border with the inscription PIERO FE CISA IN TAIGIO QUESTO. Then succeed zodiacal woodcut figures in which the complicated system of reference is further pursued; and the book ends with the oracles expressed in *terza rima*, in which the answers are given.

STIMMER (Tobias)—see Livius, 1575; and Reusner, 1587.

4936*TERENTII Comoediæ, cum Commentariis variorum [Melanchthonis, Erasmi, Glareani, etc.] folio, *numerous pretty little woodcuts of elegant design, illustrating the histrionic performance, calf, £2. 10s* *Venetiis, Hieron. Scotus,* 1545

4937 TURRECREMATA (Joannis de) Meditationes positæ et depictæ in Ecclesiæ ambitu Sanctæ Mariæ de Minerva Romæ, sm. 4to. 33 *curious woodcuts, blue morocco extra, gilt edges, bound by Faulkner,* £15. 15s *Romæ, per Steph. Planck,* M.CCCC.XCVIII

Remarkable as the reproduction of the first book with engravings printed in Italy. The work consists of a set of devotional meditations upon the incidents of the Saviour's life as represented in the pictures which Torquemada had ordered to be painted by Fra Angelico in the church of the Minerva at Rome.

4938 VEGETII RENATI de Re Militari libri IV; acc. Scriptores Rei Militaris: Valturius, Frontinus, Aelianus, Modestus, ed. Budaeus, sm. folio, *with many very large fine woodcuts of curious military Contrivances and Instruments, some of the plates giving an idea of the working of Artillery, and one engraving depicting a Diver with Helmet and air-tube, fine copy in vellum,* 25s *Lutetiæ, Wechel,* 1532

4939 VERDIZOTTI (G. M.) Cento Favole morali, de i piu illustri antichi e moderni autori Greci e Latini, trattate in varie maniere di versi volgari, sm. 4to. **First Edition,** *with fine impressions of the woodcuts* (*about* 100) *some of which are from Titian's designs, fine large copy in green morocco, gilt edges,* £12. 12s *Venetia, Giordano Ziletti,* 1570

The most charming book of Æsopian fables ever printed; its illustrations of the old familiar stories being remarkable for their spirit, force and elegance, and having never been reproduced except in the successive editions of Verdizotti.

4940 ——— Cento Favole morali, sm. 4to. *about* 100 *woodcuts* (*wanting pages* 295-298), *fine copy in blue* MOROCCO, *gilt edges, by* PADELOUP, £6. *Venetia, Ziletti,* 1586

This copy was purchased by Mr. Heber at J. Hunter's sale for £5. 2s 6d.

4941 ——— Cento Favole morali, novamente ampliate dall' istesso autore, sm. 4to. 100 *woodcuts, red morocco extra, gilt and marbled edges, by Petit,* £4. 4s *Venetia,* 1599

4942 ——— another copy, small 4to. *vellum,* £2. 10s 1599

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4943 VIELLERLEY WUDERBARLICHER THIER des Erdtrichs, Mehrs, und des Lufts, allen anfahenden Malern und Goldtschmieden nützlich, sm. 4to. 58 *leaves, containing on the average four woodcuts to each leaf, representing all kinds of Animals real and imaginary, singularly fine copy in calf gilt, from the Yemeniz Library*, £6. *Frankfort, bei Cyriaco Jacobi zum Bart*, 1546

A remarkable book which, as Didot observed, bears a strong analogy to the Thierbuch executed by Jobst Amman in 1569.

4944 VIGELLI [*rectius* NIGELII WIREKER] Speculum Stultorum, sm. 4to. EXTREMELY RARE, *with very curious woodcuts, a few leaves somewhat wormed in the text, but otherwise perfect, beautiful old French red morocco extra, gilt edges, by Derome*, £6. *Colon.* 1499

"This very singular and amusing production is a burlesque on the manners of the clergy of the thirteenth century; the principal personage introduced is a monk or some other religious person, who, shut up in a cloister, is discontented with that situation in life in which he has been placed. He is represented under the disguise of an ass, dissatisfied with the length of his tail, who applies to a doctor for the removal of his own and the application of another of more lengthy dimensions, forgetting, in his folly, that what nature had ordered was most fit and advantageous for him. Under this and similar other ludicrous imagery the author has contrived to work out a 'Mirror for Fools—in which all persons may see reflected upon themselves the many reprehensible faults of others.' Nigellus was an Englishman and a native of London; he flourished at the beginning of the 13th century, in the reign of King John."

4945 VIRGIL. Opera et Opuscula Vergiliana, cum cōmētis, thick folio, *a large number of curious woodcuts, old stamped binding*, £2. 10*s* *Lugd.* 1528 (1527)

4946 VIRGIL. LES OEUVRES DE VIRGILLE translatees de Latin en Francoys (par Michel de Tours et Octavien de St. Gelais), folio, *woodcuts, fine copy* in the original Grolieresque binding, *gilt edges*, £25. *Paris, Nicolas Couteau, pour Galiot du Pré*, 1529

A VERY RARE and interesting volume, which has all the appearance of having been bound for Grolier, although it does not bear his name.

4947 ——— Oeuvres de Virgile, translatees de latin, nouvellement imprimees, veues, et corrigées, folio, *woodcuts, fine large copy in red morocco extra, gilt edges, by Bedford*, £10. 10*s* *Arnoul Langelier, with the mark of Jean Petit*, 1540

The arrangement of the woodcuts is different from that of 1529, and in many instances different blocks were cut.

4948 VORAGINE (Jac. de) LEGENDA AUREA, that is to saye in Englysshe THE GOLDEN LEGENDE, for lyke as passeth Golde in valewe all other metals, so this legende excelleth all other bookes, folio, *very spirited woodcuts*, Black Letter, *wanting several leaves, calf, fine tall copy*, £28. (WYNKYN DE WORDE), 1498

This rare volume is as far as it goes in very fine condition: the woodcuts are very spirited and differ from those in the edition of 1527.

4949 VITAS PATRUM. LYFF OF THE OLDE AUNCYENT HOLY FADERS HERMYTES, translated out of Frensshe into Englysshe by Wyllyam Caxton, late deed, and fynysshed it at the laste day of his lyff, folio, *numerous curious woodcuts by an English Artist*,

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morocco extra, blind tooled, doubled with morocco, and leather fly-leaves, £230.

Enprinted in Westminster be Wynkyn de Worde, 1495

"This extraordinarily Fine Copy has rough leaves both on fore edge and at bottom, and is complete with the title and last leaf, containing Caxton's device, and large cut on reverse.

It is one of Wynkin de Worde's most magnificent typographical productions, and most probably the finest copy in existence."

4950 WECZDORFF (Jodocus) ARS MEMORANDI, nova secretissima continens precepta, paucissimis bonarum artium militibus visa, sm. 4to. *a curious work of* 8 *pages, with large woodcut title, several woodcut characters, morocco extra, gilt edges, uncut,* £4.

s. l. et an. (*ca.* 1480)

Unmentioned by all the bibliographers. This is the only copy I can trace of a singular work on artificial cultivation of memory.

WOHLGEMUTH—*see* Nurnberg Chronicle, No. 4818, and *under Bibles, post:* German Bible, 1483

Modern Woodcut Books.

4951 ÆSOP'S Fables; a new version, from original sources, by the Rev. Thos. James, 8vo. *over* 100 *fine illustrations by Tenniel*, 8vo. *calf extra, gilt edges*, 25*s* 1848

4952 ARABIAN NIGHTS' (The) Entertainments, or the Thousand and One Nights; translated from the Arabic by LANE, 3 vols. royal 8vo. *many hundred woodcuts by Harvey, cloth*, £4. 4*s*

Charles Knight, 1839

4952*——— another copy, *in green morocco gilt, top gilt, the other edges uncut*, £7. 7*s* 1838-39

4953 BÉRANGER (P. J. de) CHANSONS, anciennes et posthumes, impl. 8vo. *illustrated with portrait*, 161 *very fine and large woodcuts, and numerous vignettes by Andrieux, Bayard, Crépon, Giacomelli, Pauquet, Riou, etc. hf. morocco, gilt edges*, 20*s* *Paris*, 1866

4954 BEWICK'S History of British Birds, *sixth edition*, 2 vols. royal 8vo. LARGE PAPER *copy of the Best Edition, hf. morocco, gilt tops, uncut*, £8. *Newcastle*, 1826

4955 BEWICK'S Fables of ÆSOP, and others, roy. 8vo. FIRST EDITION, LARGE PAPER, *many very spirited woodcuts, fine copy, hf. bd. green morocco, gilt top*, UNCUT, £10. *Newcastle*, 1818

4956 ——— the same, LARGEST PAPER, impl. 8vo. *russia extra, fine copy*, £16. 1818

4957 ——— Fables of ÆSOP and others, with Designs by Thomas Bewick, royal 8vo. *second edition*, LARGE PAPER, *woodcuts, bds. uncut*, £7. *Newcastle*, 1823

4958 BEWICK'S SELECT FABLES, 8vo. *portrait and woodcuts, hf. bound*, £2. 16*s* *Newcastle*, 1820

4959 ——— the same, royal 8vo. LARGE PAPER, *bds. uncut*, £6. 6*s* 1820

4959*——— the same, LARGEST PAPER, impl. 8vo. *hf. morocco, uncut*, £16. 1820

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4960 CERVANTES, Don Quixote de la Mancha, translated by Jarvis, *illustrated by Tony Johannot*, 3 vols. large 8vo. *an immense number of woodcuts in the artist's best style, hf. calf*, £2. 12*s* 6*d*

4961 CID (der) nach spanischen Romanzen besungen durch J. G. von Herder, roy. 8vo. *a beautiful edition containing a number of fine spirited woodcuts by* E. NEUREUTHER, *hf. bd.* 5*s*; or, *fine copy russia, gilt top*, 16*s* *Stuttgart*, 1838

4962 CRUIKSHANK'S (George) Table-Book, edited by Gilbert Abbott a Beckett, 12 *monthly nos.* 8vo. *all published, numerous plates and woodcuts, sd.* £2. 8*s* 1845

4963 FRANCAIS (les) peints par eux-mêmes, Encyclopédie morale du XIX Siècle, 8 vols.; le Prisme (Album des Français);—together 9 vols. in 5, thick 8vo. *with an immense number of illustrations, typical portraits, views, incidents, caricatures, etc. by* GAVARNI, GRANDVILLE, *Pauquet, Loubon, and others, fine copy, with original impressions of the plates, calf extra, gilt edges, by Clarke and Bedford*, £6. 10*s* *Paris, Curmer*, 1840-2

The text, written by the most celebrated modern French essayists and literary men, delineates with pungent power of caricature the various types of French people.

4964 GAVARNI, les Etrangers à Paris, royal 8vo. *full of plates and woodcuts by Gavarni, Frère, etc. with text, hf. morocco, gilt edges*, 10*s* *Paris*, (1850)

4965 GAUTIER (Théophile) Le Capitaine Fracasse, impl. 8vo. 60 *engravings after* GUSTAVE DORÉ, *hf. morocco, gilt edges*, 21*s* *Paris*, 1866

4966 GRANDVILLE. Scènes de la Vie privée et publique des Animaux: études de mœurs contemporaines publiées sous la direction de Stahl, 2 vols. royal 8vo. *about* 220 *fine woodcuts, hf. calf gilt*, £3. 3*s* *Paris*, 1842

4967 ——— JÉROME PATUROT à la recherche d'une position sociale, impl. 8vo. *original impressions of plates and engravings by Grandville, hf. bd.* 10*s* *Paris*, 1846

4968 HONE (W.) Every-Day Book, Year Book and Table Book, 4 vols. *numerous woodcuts, calf gilt*, £2. 16*s* 1850

4969 JACKSON AND CHATTO'S Treatise on WOOD ENGRAVING, historical and practical, impl. 8vo. BEST EDITION, *xvi. and* 794 *pp. with upwards of* 390 *beautiful woodcut illustrations, including facsimiles from the works of Albert Dürer, with the rare slip, hf. bound morocco*, £2. 12*s* 1839

4970 LE SAGE, Histoire de Gil Blas, royal 8vo. 970 *pp. full of spirited woodcuts by Jean Gigoux, early impressions, hf. calf neat*, 9*s* *Paris*, 1836

4971 LOUVET DE COUVRAY (M.) Aventures du Chevalier de Faublas, 2 vols. royal 8vo. 300 *illustrations by Baron, Francais, and Nanteuil, hf. calf gilt*, 36*s* *Paris*, 1842

4972 ——— the same, 2 vols. royal 8vo. 300 *woodcuts, hf. morocco, gilt tops*, £2. 2*s* 1842

4973 NAPOLEON I. HISTOIRE de l'Empereur Napoleon par LAURENT DE L'ARDÈCHE, roy. 8vo. *Vignettes by Horace* VERNET, *red morocco, gilt edges*, 16*s* *Paris*, 1839

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POLEON I. Histoire Anecdotique et Pittoresque de Napoleon et de la Grande Armée, par E. Marco de Saint-Hilaire, royal 8vo. *many beautiful woodcuts by J. David, calf extra, gilt edges,* 15*s* *Paris*, 1843

4975 NIBELUNGENLIED UEBERSETZT VON G. O. MARBACH, royal 4to. *elegantly printed within* WOODCUT BORDERS, *and ornamented with engravings on wood, after designs by E. Bendemann and J. Hübner, cloth, gilt edges,* 16*s* *Leipzig*, 1840

4976 ——— — another copy, roy. 4to. *a beautiful specimen of ornamental binding in* RED MOROCCO *super extra, joints, gilt gaufred edges, richly relieved by variegated leathers, the sides and back covered with rich gold tooling, having in centre a gold peacock surrounded by a wreath, and the inscription* "Denkmal zur 4-ten Säcularfeier der Buchdruckerey," £9. 9*s* *Leipzig*, 1840

4977 NIBELUNGEN NÖTH, bearbeitet von Pfizer, royal 4to. *full of fine woodcuts and borders by Schnorr von Carolsfeld and Neureuther, cloth,* 15*s* *Stuttgart*, 1843

4978 ——— the same, *fine copy in Spanish morocco extra, gilt edges,* £2. 8*s* 1843

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5592 SCROPE (W.) Art of DEERSTALKING, with Account of the Nature and Habits of Red Deer, Legends, Superstitions, etc. 1839—Days and Nights of SALMON FISHING, with Account of the Natural History of the Salmon, 1843—together 2 vols. original 8vo. issue, *illustrated by lithographs and woodcuts by Haghe and others after Sir David Wilkie, Landseer, and Cooke*, £8. 10*s* 1839-43

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5594 STRUTT (J.) Sports and Pastimes of the People of England; including May Games, Mummeries, Shows, Processions, Pageants, etc. Index by Hone, 8vo. 140 *illustrations, cloth*, 7*s* 1845-50

Angling and Fishing.

5595 BIBLIOTHECA PISCATORIA: Catalogue of the Library of T. Westwood, 4to. *sd.* 1*s* 6*d* *New York*, 1873

5596 CHOLMONDELEY-PENNELL'S Modern Practical Angler, post 8vo. *coloured front. plates and woodcuts, hf. morocco*, 2*s* 6*d* 1870

5597 FISHERMAN'S Magazine and Review, edited by Cholmondeley-Pennell, 2 vols. (*all published*), 8vo. *coloured plates heightened in gold and silver, and numerous woodcuts, hf. morocco*, 20*s* 1864-65

5598 HANDBOOK of Angling: teaching Fly-Fishing, Trolling, Bottom-Fishing, and Salmon-Fishing, by Ephemera, thick 12mo. *many cuts, cloth*, 2*s* 6*d* 1853

5598* WALTON and COTTON'S COMPLETE ANGLER, with original memoirs and notes by Sir H. Nicolas, 2 vols. impl. 8vo. *numerous fine plates and vignettes after Stothard, hf. morocco gilt, uncut*, £3. 3*s* 1860

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See also, *ante*, Nos. 2897-2910.

Archery.

5600 MOSELY (W. M.) Essay on Archery of all ages and nations, *frontispiece*, 8vo. *old green morocco*, 12*s* *Worcester*, 1792

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CONTENTS: Delgado, la Tauromaquia, *port. and plate, Cadiz*, 1796—Copia de Carta . . . . relativo a la muerte de J. Delgado, *large plate*, 1801—Tauromaquia Sevillana, descripcion de los juegos de Toros de Sevilla, 1794—Melchor de Jovellanos, PAN y Toros, oracion en defensa del estado de Espana, *Cadiz*, 1820.

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Boxing.

5604 EGAN (Pierce) Boxiana, Sketches of ancient and modern Pugilism, with Lives of the Boxers, 5 vols. 8vo. *numerous portraits, four vols. in hf. russia, uncut, Vol. III hf. calf, £6. 6s* (*ca.* 1830)

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5605 MERLIN, Origine des Cartes à jouer, recherches nouvelles sur les Naïbis, les Tarots et sur les autres espèces de cartes, 4to. *avec un Album de 74 planches, offrant plus de* 600 *sujets* (pub. at £2. 2*s*), *hf. morocco*, 32*s* *Paris*, 1869

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Murner was the first who sought to teach an art by means of a game of Cards. The work, on its publication, excited so much attention, that the author was publicly accused of magic, and cited to appear with his book before the doctors of the university, but the council who examined him expressed its opinion that Murner was a divinity rather than a magician, and worthy of all honour.

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5613 CARRERA, il Giuoco degli Scacchi, small stout 4to. *vellum, gilt*, £3. 3*s* *Militello*, 1617

"Ce traité est un des plus rares et des plus recherchés parmi ceux qui ont été écrits sur le Jeu des Échecs."—*Brunet.* It is further interesting as being the first book printed at Militello, in Sicily.

Except that the edge of the title-page is mended, this copy is in remarkably fine condition.

5614 CESSOLE (Jacopo da) Volgarizzamento del libro de costumi edegli offizii de' nobili sopra il Giuoco degli Scacchi, roy. 8vo. *woodcut facsimiles, bds.* £2. 12*s* 6*d* *Milano*, 1829

One of the six copies on Thick Vellum paper, with impressions of the cuts on India paper.

5615 PHILIDOR (A. D.) L'Analyze des Echecs, 8vo. FIRST EDITION, *old morocco extra, covered with gold tooling, gilt edges*, £2. 10*s* 1749

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Chess—*continued.*

5616 RUYLOPEZ DE SIGURA, Libro de la Invencion liberal y Arte del Juego del Axedrez, sm. 4to. *calf gilt*, RARE, £2. *Alcala, Andres de Angulo*, 1561

5617 ——— the same, sm. 4to. *red* MOROCCO *extra, gilt edges, by Riviere*, £3. 16*s* 1561

One of the earliest and rarest, as well as most celebrated works upon Chess. The priest Ruy Lopez was a grand champion of the game.

5618 SALVIO (A.) Trattato dell' Inventione et Arte liberale del Giuoco degli Scacchi, small 4to. *first edition, original vellum*, £2. 2*s* *Napoli*, 1604

5619 SELENI (Gustavi, *i.e.* Augusti Herzog zu Braunschweig) Schach oder Konig-Spiel und Rythmomachia, sm. folio, *beautifully engraved frontispiece, and folding plates, with other cuts, red morocco, from Sir F. Madden's library*, £2. *Lipsiæ*, 1816-17

Some leaves have been strengthened by having thin paper pasted over them.

5620 ——— the same, folio, *tall copy in the original calf*, £5. 1816-17

The latter is a very interesting copy, having the autograph dedication of the Author to Johan Valentin Andreæ, the supposed founder of the Rosicrucians. Moreover, several additional portraits and plates are inserted, being mounted on the reverse of those belonging to the work, and on the blank leaves.

5621 WEICKHMANN, neu erfundenes grosses Königs Spiel, folio, *finely engraved title and plates, curious designs for Chessmen, Chessboards, etc. vellum*, 21*s* *Ulm*, 1664

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5622 COCLITIS (B.) Physionomiæ et Chiromantiæ Compendium, 16mo. *woodcuts of Heads and Hands, old calf*, 7*s* 6*d* *Argent.* 1533

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5623 **English.** JARRIN'S Italian Confectioner, 8vo. *plates, bds.* 4*s* 1829

5623* APICIAN Morsels, containing a new code of *Eat*ics, maxims, anecdotes, etc. by Dick Humelbergius Secundus, 12mo. *bds.* 3*s* 6*d* 1829

5624 KITCHINER (W.) Cook's Oracle, containing Receipts for plain Cookery, thick 12mo. *bds.* 6*s* 6*d* 1821

5625 MUFFETT, Health's Improvement, Rules for preparing all sorts of Food, enlarged by Bennet, sm. 4to. *hf. green morocco*, 36*s* 1655

5626 **French.** ALMANACH des Gourmands, par un Vieil Gourmand, 8 vols. 18mo. *plates, hf. calf*, 20*s* *Paris*, 1810

5627 FESTIN joyeux, ou la Cuisine en Musique, en vers libres, 12mo. *French Songs with Cookery Receipts, accompanied by the Music, fine copy, old calf gilt*, 7*s* 6*d* 1738

5628 VIARD, le Cuisinier Impérial, 8vo. *hf. morocco*, 3*s* 1806

5629 MANUEL des Amphitryons, contenant un traité de la Dissection des Viandes à Table, les Menus, etc. 8vo. *many plates showing the Carving of food, hf. calf*, 4*s* *Paris*, 1808

5630 CLASSIQUES (les) de la Table, petite bibliothèque des écrits sur la gastronomie (recueillis par F. Fayot), 2 vols. 8vo. *numerous portraits and plates, hf. morocco*, 10*s* *Paris*, 1845

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5631 **Italian.** GIEGHER, Trattati: I, il modo di piegare ogni sorte di Panni; II, lo Scalco; III, il Trinciante, 1 vol. obl. 8vo. *portrait, two folding plates, and plates of Carving*, numbered 1-6, 1-4, 1-28, *fine copy, vellum, rare*, 25*s* *Padova*, 1639

5632 RAMBALDI (Angelo) Ambrosia Arabica, overo della salutare Bevanda CAFÉ, 16mo. *vellum*, 7*s* 6*d* *Bologna*, 1706

A curious book to explain the virtues and recommend the use of Coffee, which was still very little known in Europe. The final chapter, on its aphrodisiac qualities, is very singular. The concluding words are:—"con la seconda (moglie) *doppo li anni settanta di mia vita*, ho già havuti due figli maschi e *fra quattro mesi aspetto il terzo*"!

5633 SCAPPI (Bartholomeo) del Arte del Cucinare, con il Mastro di casa Trinciante, sm. 4to. 27 *plates of cooking apparatus and utensils, etc. old calf, etc.* 18*s* *Venetia*, 1643

Curling.

5634 MEMORABILIA Curliana Mabenensia, 8vo. *front. and plate of Rinks, Curling Stones, etc. bds.* 12*s* 6*d* *Dumfries*, 1830

Dumb Alphabet.

5635 BONET (J. P.) Reduction de las Letras y Arte para enseñar a ablar los Mudos, 8vo. 9 *plates*, 8 *of the Dumb Alphabet and a folding one (mounted), showing the way to connect and abbreviate Greek characters, calf gilt*, £2. 2*s* *Madrid*, 1620

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5636 NOVERRE, Essay on Dancing, 2 vols. 8vo. *portrait, calf*, 7*s* 6*d* 1783

5637 (WEAVER) Orchesography, or the art of Dancing, sm. 4to. 120 *engraved pages of diagrams of dances, with descriptive text and music, old calf*, £2. 16*s* *s. a.* (? 1700)

5638 RECUEIL DE MUSIQUE: LANDRIN, Contre-Danses: Les Plaisirs de Meudon, etc. 70 *feuilles of Dances, with Music, old calf gilt*, 25*s* *Paris, s. a.* (? 1720)

5639 WILSON'S Analysis of Country Dancing, 12mo. *coloured frontispieces and diagrams of the figures, sd.* 7*s* 6*d* 1811

5640 ——— Complete System of English Country Dancing, 12mo. *with diagrams*, 6*s* 1820

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5641 GARCEZ y de la Sierra (J. C.) Juego de Damas dividido en tres tratados, el primero de Peones, el segundo, para de Dama a Dama, y el tercero para de dos a dos Damas, sm. 4to. *engraved plan of a Draught Board, fine copy, quite perfect, calf extra, gilt leaves, by Petit, with arms of J. Gomez de la Cortina on sides*, VERY RARE, £4. *Madrid*, 1684

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5642 ARCUSSIA (C. d') la Fauconnerie; la Fauconnerie du Roy avec la conference des Fauconniers, discours de Chasse, lettres de Philoierax à Philofalco, sm. 4to. *plates of Birds engraved on the text, and* 1 *of the* 2 *plates of Instruments, vellum*, 20*s* *Rouen*, 1643

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Falconry—*continued.*

5643 BELANY'S Treatise on Falconry, 8vo. *frontispiece, privately printed, bds.* 5*s*; or, *hf. calf*, 6*s* 6*d* *Berwick-on-Tweed*, 1841

5644 CAMPBELL'S Modern Faulconry, 8vo. *front. bds.* 5*s* *Edin.* 1773

5645 FERRER (Fray Andres) Govierno general, moral y politico hallado en las Aves mas generosas y nobles, small 4to. *woodcuts of different kinds of Birds, calf*, 36*s* *Barcelona*, 1696

5645* LATHAM (Symon) FALCONRY, or the Faulcon's Lure and Cure, in two Books, 2 parts in 1 vol. 16mo. *curious woodcuts, calf*, 21*s* 1633

5646 OLINA, Uccelliera overo discorso della natura e proprieta di diversi uccelli, 4to. *good impressions of the plates, after designs by Titian, calf*, 30*s* *Roma*, 1684

Beckman, in his history of Inventions, mentions the illustrations of this book as being accurate, and the birds are drawn in very natural positions, the plumage being remarkably well delineated. Altogether the illustrations of this little volume must be considered, for the period at which they were executed, very fine specimens of the draughtsman's and engraver's art. The birds represented are chiefly song-birds, or game, and full and interesting descriptions (with woodcuts) are given of the various modes of trapping them.

5647 SCHLEGEL ET WULVERHORST, Traité de FAUCONNERIE, atlas folio, 92 *pp. of text, with* 17 *large plates of the noble Sport of Falconry, by Sonderland and Wolf, consisting of frontispiece, two grand Views, two* COLOURED *plates of Trappings and Instruments, and* 12 *large splendidly* COLOURED *plates of Falcons*, (pub. at £8. 10*s*) *hf. bd. red morocco, gilt edges*, £5. 15*s* *Leiden et Düsseldorf*, 1844-53

With a very carefully made CATALOGUE RAISONNÉ of all the works relating to Falconry in Greek, Latin, French, the Romance Dialects, Italian, Portuguese, German, Dutch, Spanish, Swedish, Russian, Japanese, Chinese, Arabic, Persian, Turkish.

5648 SCRITTURE antiche toscane di FALCONERIA e capitoli de Tesoro di Brunetto Latini sopra la stessa materia, con annotazioni del conte Mortara, 8vo. *bds.* 5*s* *Prato*, 1851

Only a small number of copies printed.

5649 SFORZINO, Tre Libri degli Uccelli da Preda, del Signor Fr. CARCANO detto Sforzino, 18mo. *vellum*, 15*s* *Venetia*, 1586

Fencing.

5650 PACHECO DE NARVAEZ (Luys) Libro de las grandezas de la Espada, en que se declaran muchos secretos del que compuso el Comendador Geronimo de Carrança, sm. 4to. *woodcuts, old calf, very rare*, 25*s* *Madrid*, 1600

The title to the fourth part and a leaf in the preliminary matter are wanting.

5651 ROLAND'S Course of Fencing, roy. 8vo. *plates, cloth*, 3*s* *Edinb. n. d.*

Golf.

5652 GOLF, a royal and ancient Game (edited with an Introduction by R. Clark), sm. 4to. *front. and numerous illustrations by Birket Foster, Drummond, Lizars, etc. cloth gilt*, £5. 5*s* 1875

A handsome and entertaining volume, embodying all that the editor could gather that has been said and sung in praise of the Royal Game.

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Horses and Horsemanship.

5653 EISEMBERG (Barone di) la Perfezione e i Difetti del Cavallo (in Italian and French), folio, 119 *engravings of Horses, calf*, 7*s* 6*d* *Firenze*, 1758

5654 PLUVINEL, Instruction du Roy en l'exercice de monter à cheval, folio, *frontispiece, portrait of Pluvinel, and* 55 *fine plates of Horsemanship, old calf*, £3. 15*s* *Amst.* 1666

5655 RENÉ DE MENOU (Chev.) la Pratique du Cavalier, ou l'exercice de monter à cheval, *front. and plates, Paris*, 1650—Fouquet, Traité des Emboucheures que descouvre la methode de bien brider et emboucher les chevaux, *woodcuts of horse-bits, Paris*, 1663—in 1 vol. 4to. *calf*, 36*s* 1650-63

5656 STUD BOOK (The General), containing the Pedigrees of Race Horses from the earliest Accounts to 1876 inclusive, 13 vols. 8vo. (published in bds. at £11. 5*s*), *whole calf neat*, £8. 8*s* 1855-77

——— *see also, ante:* pp. 436-437.

Hunting.

5657 BECKFORD's Thoughts on Hunting, 8vo. *first edition* *Sarum*, 1781

5658 ——— the same, fourth edition, sq. 8vo. *frontispiece by Bartolozzi, calf*, 27*s* 1802

5659 CORSINI (Accursio) Apologetico della Caccia, ove dopo narrati i vitij da scrittori rimproverati, scopronsi le sue virtu, etc. sm. 4to. *limp vellum*, 12*s* *Bergamo*, 1626

5660 FOGLIOSO (G.) la Caccia, con molte Ricette et Rimedii per risanare i Cani da diverse malatie tradotta da Ces. Parona, 12mo. *woodcuts of the breeds of Dogs, Wild Animals, vellum, edges uncut*, 10*s* *Milano*, 1615

5661 GOURY DE CHAMPGRAND, Traité de Venerie et de Chasses, 2 parts in 1 vol. 4to. 39 *plates of Wild Animals, Game, Birds, etc. old calf gilt*, £2. 2*s* *Paris*, 1769

5662 ——— the same, 4to. 39 *plates, old calf gilt*, 36*s* 1776

5663 LIBRO de la MONTERIA del Rey Don Alfonso XI, con un discurso y notas de José Gutierrez de la Vega, 2 vols. 8vo. *front. port. and woodcuts, sd.* 12*s* *Madrid*, 1877

These volumes are the first of a series entitled the "Biblioteca Venatoria de Gutierrez de la Vega," a collection of rare or little known classical Spanish works on Falconry and Hunting, from the formation of the language up to the present time. Chapter VII of the "Discurso" (pp. 126-219) consists of a "Bibliografia Venatoria Española," more complete than has hitherto been published.

5664 MATEOS (Juan, *Ballestero de su Mag.*) Origen y Dignidad de la CAZA, y de los Cazadores, small 4to. *engraved title with portrait, old calf gilt, rare*, £3. 10*s* *Madrid*, 1634

Spanish books on Hunting are very rarely for sale.

5665 NOUVEAU TRAITÉ de Venerie; avec un Dictionnaire de la Chasse, small 8vo. *plates and Music, old calf gilt*, 20*s* *Paris*, 1759

5666 RAIMONDI (E.) delle Caccie libri IV, small 4to. *engraved title and plates, good large copy in vellum*, £2.

s. a.—dedication, Venetia, 1630

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Hunting—*continued.*

5667 SPADONI (Nicola) La Caccia dello Schioppo con settantaquatro documenti; per fare un bravo e valente cacciatore da schioppo, 18mo. *red morocco extra, gilt edges,* 28*s* *Bologna,* 1673

5668 VALVASONE (Erasmo di) Della Caccia Poema, 8vo. *woodcuts of Field Sports, first edition, fine copy, bds.* 15*s* *Bergamo,* 1591

5669 ——— La Caccia con le Annotationi di O. Marcucci, 12mo. *many woodcuts, vellum,* 20*s* *ib.* 1593

5670 VENERIE NORMANDE, ou l'école de la Chasse aux Chiens courants, par Le Verrier de la Conterie, 8vo. *numerous plates, old calf,* 15*s* *Rouen,* 1778

Music and Songs.

5671 ANTIPHONAIRE de St. Gregoire; Facsimile du Manuscript de St. Gall (copie authentique de l'Autographe écrite vers l'an 790) avec dissertation donnant la clef du chant Grégorien, dans les antiques notations, par R. P. Lambilotte, roy. 4to. 150 *plates of facsimiles, cloth,* 30*s* *Bruxelles,* 1867

5672 AUGURELLI Carmina, sm. 4to. **Editio Princeps,** *small wormholes, a large copy with the very rare first leaf which contains a woodcut of a Violin and Bow, calf,* £7. 10*s* *Verone,* 1491

5673 BATHE (W.) Briefe Introduction to the Skill of Song, 12mo. *old calf,* £6. 6*s* *London, Tho. Este, n. d.*

Although the margins have been repaired, the above is an exceptionally fine copy of a once popular but now rare little book.

5674 BEETHOVEN'S Life, Correspondence, characteristic traits, and remarks on musical Works by MOSCHELES, 2 vols. 8vo. *portrait, and facsimile of his MS. music, cloth,* 24*s* 1841

5675 BURNEY, GENERAL HISTORY OF MUSIC, from the Earliest Ages, 4 vols. 4to. *port. numerous leaves of music, and plates by Bartolozzi after Cipriani, fine copy, calf extra,* £7. 7*s* 1789

Sir William Jones says, "Dr. Burney gave dignity to the character of the modern musician, by joining it with that of the scholar and philosopher."

5676 BYRD'S ITALIAN MADRIGALS. Musica Transalpina: Madrigales translated of foure, five, and sixe parts, chosen out of divers excellent authors, with the first and second part of La Verginella, made by Maister Byrd, upon two stanz's of Ariosto, and brought to speake English with the rest, published by N. YONGE, 6 parts, sm. 4to. **the music noted,** *hf. morocco, gilt edges,* £18. 18*s* *Thomas East,* 1588

5676* ——— the same, the QUINTUS part, sm. 4to. *sd.* £2. 8*s* 1588

VERY RARE. In this book we have the first appearance in English of the lyrics called Madrigals which soon became almost a national form of composition. The words, although professedly versions from the Italian, have all the tone and character of home-bred poesy. The editor, Nicholas Young, does not state the name of the translator, but in the dedication to Lord Talbot mentions some interesting particulars concerning a Musical Society established in his house in the city. Of these madrigals he says that they were "translated most of them five years ago by a gentleman for his private delight."

5677 CAMPRA (M.) Recueil de Motets à 1, 2, et 3 Voix, avec la Basse-Continue, folio, *with Musical Notes, old calf gilt, fine copy,* £4. 4*s* *Paris, C. Ballard,* 1712

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Music—*continued.*

5678 DRIEBERG, Wörterbuch der griechischen Musik, 4to. *with 7 plates of Musical Instruments, hf. bd. morocco*, 10*s* *Berlin*, 1835

5679 ENGEL (Carl) National Music and Researches into Popular Songs and Traditions, 8vo. *cloth*, 7*s* 6*d* 1866

5680 FESTIVE HARMONY, a Collection of Catches, Canons, Glees, Duetts, etc. by the most eminent Composers, 4 vols. in 1, oblong small folio, *old calf neat*, 36*s* (*ca.* 1800)

Consisting of upwards of 300 compositions by Arne, Bird, Boyd, Giardini, Purcell, Sachini, Weelks, etc.

5681 GRADUALE Romanum juxta Missale; Antiphonarium Romanum juxta Breviarium SS. concil. Trident. 2 vols. 8vo. *with the Gregorian music noted throughout, old calf gilt*, 12*s*
Lutetiæ Paris. 1723-34

Now being published in Quarterly Parts, 3*s* 6*d each.*

5682 GROVE (G.) A DICTIONARY OF MUSIC AND MUSICIANS (A.D. 1450—1878) by eminent Writers, English and Foreign, edited by GEORGE GROVE, D.C.L. 2 vols. 8vo. *with illustrations and woodcuts* 1878

The first part has appeared, and can be supplied. Subscribers for the work should forward their names to B. Quaritch.

The work, of which the first part is here presented to the public, aims at supplying a long-felt want, by giving information in a clear, succinct, and readable form as to the meaning of musical terms; the history of the various branches of the art; the rise and progress of the pianoforte and other instruments; the main facts and characteristics of the lives of eminent or representative musicians, and the circumstances attending the origin of their chief works. The editor, Mr. George Grove, whose name is well known in connection with the Saturday Concerts at the Crystal Palace, has secured the co-operation of all the leading musical authorities in this country and of some eminent foreigners. The publishers therefore feel no doubt that the work has been done as well as possible. Music in England has recently made immense progress, and the number of persons who attend concerts and practise music has very largely increased. It is no longer regarded as a mere idle amusement, but is taking its right place beside the other arts as an object of study and investigation. The demand therefore for such information as this *Dictionary of Music* will give is naturally very great.

5683 HANDEL, WORKS IN FULL SCORE, DR. ARNOLD'S EDITION, 42 vols. *complete*, folio, *clean in bds. uncut*, £15. 1781

Priced £30. Thorpe, 1821; Queen Charlotte's copy fetched £30. 17*s*. In the first vol. are two portraits of Handel, one of them by Cipriani.

5684 HAWKINS (Sir John) General History of the Science and Practice of Music, 5 vols. 4to. *with 51 portraits, and numerous engravings of Musical Instruments, many pieces of old Music, &c. fine copy in calf extra*, £8. 15*s* 1776

Hawkins' History having met with little success when first published—public attention being at the time engrossed with Burney's work—only a small number of copies were sold, but the value of Hawkins' work as a vast storehouse of curious and interesting information, having in recent times been proved, the commercial value has in consequence risen considerably. Hawkins must receive great credit for minute accuracy and deep research, more particularly in points interesting to the antiquary and the literary world.

5685 LASSUS (Orlandi de) Magnificat; DESCANT and BASSUS parts, oblong sm. 4to. *sd.* 20*s* *s. l. e. a* (? 1600)

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Music—*continued.*

5686 LATINE SONGS arranged for five voices, beginning "Haec est virgo sapiens," 4 parts, obl. 8vo. (Cantus, Altus, Tenor, Bassus), *vellum*, 30*s* *about* 1650

5687 ——— another Collection, beginning "Veni Domine," 5 parts, sm. 4to. (Cantus, Cantus secundus, Altus, Tenor, Bassus), *original calf*, £2. *about* 1650

5688 MARCELLI (Benedetto) Estro Poetico-Armonico Parafrasi sopra li primi L Salmi, Poesia di Girolami Ascanio Giustiniani; 8 vols. folio, *the whole set to music, as solos, duets, or for three or more voices, half bound*, 35*s* *Venezia*, 1803

Priced, Nutt, 1857, £1. 4*s*.

5689 MARTINI, Storia della Musica, 3 vols. 4to. *plates, half morocco, uncut*, 30*s* *Bologna*, 1757-81

5690 MANUEL DU VENEUR, with the Music of the 327 "Airs et Fanfares de Chasse," obl. 4to. *green morocco, gilt edges*, 30*s* (*Paris, s. d.?* 1820)

5691 OUVERTURES, etc. de M. Paisible, M. Pourselle, etc. 3 vols. oblong sm. folio, *MS. by a French hand in England, probably by Paisible himself, the musical director to the Duchesse de Mazarin, (Hortensia Mancini) rough calf*, £5. *about* 1690

M. Pourselle is of course the famous English composer Purcell.

5692 PADBRUE (CORNELIS, *Musicijn van Haerlem*) Kusies, in't Latjn geschreven door Joannes Secundus, ende in Duytsche vaersen ghesteldt door Jacob Westerbaen, met een Basso Continuo door Cornelis Padbrué, 5 parts, *without title and last leaf to Cantus*, oblong 8vo. *sd. rare*, 30*s* *t'Ameterdam, by Broer Jansz.* 1641

Very rare. I can find no reference to Padbrué as a musician, nor does this Dutch translation of the Kisses of Secundus appear to be known to any bibliographer. There are 6 pages of commendatory verses following the title by Scriverius. J. Broster Jansen, etc.

5693 PENNA (Lorenza) li Primi Albori Musicali per li principianti della Musica Figurata: Canto Figurato, Contrapunto e l'Organo ò Clavicembalo, sm. 4to. *portrait, large woodcut of the hand and scale at p. 9, calf extra, gilt edges, the Duke of Marlborough's copy*, 25*s* *Bologna*, 1696

Best edition of this rare and curious work, containing the author's last additions. See Burney's History, iii. 539.

5694 PLAYFORD (J.) Musick's Delight on the Cithren, oblong 12mo. *with portrait, first edition, old calf, excessively scarce, from the library of Dr. Rimbault*, £10. 10*s* 1666

5695 PLAYFORD'S (J.) Musical Companion, containing Catches, Rounds, Glees, for two, three, or four Voices, oblong sm. 4to. *brown morocco, gilt edges*, £4. 4*s* 1672-3

Containing compositions by Lawes, O. Gibbons, Rogers, Hilton, J. Playford, J. Wilson, M. Locke, and others. The title is mounted, and the bottom line of page 127 cut into.

5696 PÜTTLINGEN (Dr. J. V. von) das Musikalische Autorrecht, 8vo. *sd.* 2*s* 6*d* *Wien*, 1864

5697 RONDEAUX, Sarabandes, Menuets, Gavottes, etc. to the number of about 160, arranged for three instruments, 3 vols. oblong sm. folio, *with French titles, but written by an English hand, or that of a foreigner settled in England, in the original gilt calf, gilt edges*, £4. 1690?

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Music—*continued.*

5698 TAUBMAN, Heroick Poem to the Duke of York on his return from Scotland, with some choice songs and medleys on the Times, 4to. *music and words, hf. bd.* 10*s* 1682

The poem is remarkable only for its disgusting servility.

5699 VIDAL (A.) les Instruments à Archet, les feseurs, les joueurs d'instruments, Vol. I. 4to, *with* 50 *fine etchings, by F. Hillemacher, sd.* £2. *Paris*, 1876

An account of the Origin of Stringed Instruments, and their History in Europe up to the present time, from a practical, as well as historical point of view; with biographies of the makers, and the Bards, Troubadours, Jongleurs, Ménestrels, and Trouvères. The volume is beautifully printed on fine vellum paper, and its value is much enhanced by the plates depicting facsimiles of MSS., portraits, figures of instruments, etc.

5700 WILBYE (John) THE FIRST SET OF ENGLISH MADRIGALS to 3, 4, 5, and 6 Voices, (with the music) 6 parts, sm. 4to. *red morocco extra, by Bedford*, £30. *Thomas Este*, 1598

EXCESSIVELY RARE, only some half dozen copies being known. The intrinsic merit and value of these compositions are very great, and have won for them the honour of re-impression in modern times. Sir John Hawkins writes of them with high praise, and engraves the tenth Madrigal of the collection, speaking of it as considered to be equal to the best Italian compositions of the kind.

5701 ZARLINO, Institutioni Harmoniche, *Venetia*, 1558—ARON, Toscanello in Musica, con la gionta, *fine large woodcut portrait, Vineggia Sessa*, 1539—2 vols. in 1, sm. folio, *Music and Diagrams, vellum, gilt edges*, £2. 2*s* 1539-58

5702 ZARLINO le Institutioni Harmoniche, smallest folio, *large woodcuts of Musical Instruments, diagrams, etc. the last leaf which consists of only* 10 *lines, in MS. whole bound, gilt back*, 18*s* *Venetia*, 1558

National Songs.

5703 American MUSICAL MISCELLANY: a Collection of Songs, sm. 8vo. *with Music, calf*, VERY RARE, £3. 10*s* *Northampton, Mass.* 1798

There are some songs of distinctively American character, and wholly of American origin, mixed with the usual popular songs of England.

5704 Dutch. CAMPHUYSEN (D. R.) Stichtelycke Rymen, alle gecomponeert om te Zingen en Speelen, met twee Stemmen door J. Butler, 4to. *Bassus with Music, vellum, rare*, 25*s* *Amst* 1652

5705 STALPARDI (Joh.) Extractum Katholicum, tegen alle Gebreken van verwarde Harsenen, thick 12mo. *with* MUSIC, *large copy, some leaves slightly stained, vellum*, VERY RARE, £9.

Loven, by Bern. Masius, 1631

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5706 STARTER (J. J. *born an Englishman*) Friesche Lust-Hof, beplant met veracheyde stichtelijcke Minne-Liedekens, Gedichten, ende Boertige Kluchten, oblong sm. 4to. *with the Music to the Songs, some* ENGLISH *Airs, front. and plates, vellum*, 36*s* *Amst.* (1621

5707 English. BLOW (Dr. J.) Amphion Anglicus, compositions for 1, 2, 3 and 4 voices, with accompagnements and a thorow-bass to each song, sm. folio, *port. bds.* 24*s* 1700

5708 CALLIOPE, or English Harmony, a Collection of celebrated English and Scots Songs, 2 vols. 8vo. *engraved throughout, on the top of each leaf an engraving, rough calf*, £2. 10*s* *Roberts*, 1739

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National Songs—*continued.*

5709 CALLIOPE, Vol. II, 1739—Songs in the Opera of Flora (with Music), and the humourous scenes of Hob, 25 *engravings by Gravelot*, 1737—Wright's Gentleman's Guide for the German Flute, *front.* (1740?)—Twelve English Songs set to music by Galliard (1740?)—in 1 vol. 8vo. *engraved throughout, old calf*, 36*s*

5709* CHAPPELL'S Popular Music of the Olden Time, a history of the Songs, Ballads and Dance tunes of England, 2 vols. roy. 8vo. *plates*, (sells £2. 2*s*) *cloth*, 32*s* 1872

5710 CLIO and EUTERPE, or British Harmony; a collection of celebrated Songs and Cantatas, *curiously engraved*, 3 vols. 8vo. complete, *with nearly* 500 *pretty engravings, one on each page to illustrate each song, hf. calf, very scarce*, £5. 10*s* 1758-62

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5713 —— another copy, 6 vols. 12mo. *a portrait added, calf extra, gilt edges*, £12. The new edition omits the Music. 1719-20

5714 JOVIAL COMPANION (the) or Merry Club, a choice collection (67) of most diverting Catches for 3 and 4 voices, with the most celebrated Catches composed by Purcell and Blow, sm. folio, *front. title, list of contents, and* 22 *pp. printed on one side, interleaved, uncut, hf. morocco*, £6. 10*s* *ca.* 1700

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5715 PURCELL. Orpheus Britannicus, a collection of all the choicest songs composed by H. Purcell, with Symphonies, and a through-bass, 2 vols. in 1, folio, *portrait, one leaf imperfect, and four stained, russia, gilt edges*, £2. 5*s* 1706-11

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5716 German. FINK'S Musikalischer Hausschatz der Deutschen, Sammlung von 1000 Liedern, impl. 8vo. *with the Music for the voice and the pianoforte, hf. calf*, 7*s* *Leipzig*, 1843

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National Songs—*continued.*

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—— see also *ante* page 503

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6183 JEHAN (L. F.) la Bretagne pittoresque et archéologique (et Celto-Gaelique) origines celtiques, interprétation des monuments, etc. *woodcuts, sd.* 5*s* *Tours*, 1863

6184 JEPHSON and Lovell Reeve's Walking Tour in Brittany, roy. 8vo. *map and* 90 *photographs, hf. calf neat*, 24*s* 1859

The last chapter contains specimens of the National Music.

Burgundy.

6185 DUNOD DE CHARNAGE: Histoire des Séquanais, des Burguignons, etc. (sous le titre d'Histoire du comté de Bourgogne), *Dijon*, 1735-37—Mémoires pour servir à l'histoire des comtes de Bourgogne, *Besançon et Dijon*, 1740—together 3 vols. 4to. *French calf*, 32*s*

6186 PARADIN DU CUYSEAULX, Annales de Bourgongne, folio, *woodcut title, maroon morocco*, RARE, *from the Domvile library*, £2. 10*s* *Lyon, Gryphius*, 1566

6187 Corbeil. LA BARRE (J. de) Antiquitez de la Ville, Comté et Chatelenie de Corbeil, 4to. *vellum, rare*, 20*s* *Paris*, 1647

6188 Limousin. TEXIER (Abbé) Manuel d'Epigraphie, Inscriptions du Limousin, royal 8vo. 24 *plates, hf. calf gilt*, 6*s* *Poitiers*, 1851

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6189 BERNIER (J.) Histoire de Blois, contenant les eloges de ses Comtes, avec les Noms et Armoiries des Familles nobles du même Païs, 4to. *old calf gilt*, 18*s* *Paris*, 1682

6190 BOURGUEVILLE (C. de) Recherches et Antiquitez de la Province de Neustrie, small 8vo. *old calf*, 18*s* *Caen, Jean le Feure*, 1588

6191 CHÉRUEL, Histoire de Rouen, pendant 1150-1382, 2 vols. 8vo. *vellum paper, sd.* 10*s* *Rouen*, 1844

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France—*continued.*

6192 DE LA RUE, Essais historiques sur la ville de Caen et son arrondissement, 2 vols. 8vo. *plate of Arms, sd.* 10*s* *Caen*, 1820

6193 DEPPING, Histoire de la Normandie sous le Règne de Guillaume le Conquerant et de ses successeurs, 2 vols. 8vo. *sd.* 6*s* *Rouen*, 1835

6194 DEVILLE, Tombeaux de la Cathédrale de Rouen. 8vo. 12 *plates, cloth or sewed*, 5*s* *Rouen*, 1837

6195 DU MONSTIER, NEUSTRIA PIA, seu de omnibus et singulis Abbatiis et Prioratibus totius NORMANIÆ, folio, *old calf gilt*, £4. 4*s* *Rothomagi*, 1663

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6196 INVENTAIRE de l'histoire de Normandie, sm. 4to. *hf. calf*, 8*s* 6*d* *Rouen*, 1646

6197 ORDERIC VITAL, Histoire de Normandie, en Français par Guizot, 4 vols. 8vo. *sd.* 16*s* *Caen*, 1826

6198 Paris. BRETEZ (Louis) Plan de Paris (commencé sous les ordres de Turgot et achevé en 1739), 21 large sheets, 41 *by* 28 *inches, in a portfolio*, 36*s* *Paris*, 1740

6199 Picardy. DU PLESSIS (Toussaints) Histoire de la Ville et des Seigneurs de Coucy, avec des Notes, et les Piéces Justificatives, 4to. *pedigree and* 3 *plates, old calf gilt*, 15*s* *Paris*, 1728

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6200 Toulouse. MOLINE DE SAINT-YON, Histoire des Comtes de Toulouse, 4 vols. large 8vo. *plates, sd.* 12*s* *Paris*, (1859-61)

6201 Tournus. Chifflet (P. F.) Histoire de l'Abbaye Royale de la Ville de TOURNUS, thick 4to. *calf, with the book plate and monogram of Alex. Petavius, fine copy*, 16*s* *Dijon*, 1664

6203 TRACTS on the Archæology of France, 5 parts, 8vo. *plates and woodcuts, sd.* 7*s* *Paris*, 1864, *etc.*

CONTENTS:—Lartet et Christy, Cavernes du Périgord, objets gravés des temps préhistoriques—Bertrand, les Monuments primitives de la Gaule, Dolmens et Tumulus; de la distribution des Dolmens sur la surface de la France; et Monumens dits Celtiques dans la province de Constantine—Bulletin de la Société d'Archéologie du dep. de Seine-et-Marne, 2de Année, 1865.

d.—Italy.

6204 ALDIMARI (B.) Historia Genealogica della Famiglia CARAFA, 3 vols. folio, 95 *portraits of illustrious members of this celebrated family, and many Coats of Arms, fine copy in vellum*, RARE, £4. *Napoli*, 1691

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6206 CRESCENZI, Corona della NOBILTA D'ITALIA, overo compendio dell' istorie delle Famiglie Illustri, 2 vols. stout sq. 8vo. *engraved*

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Italy—*continued.*

title page, containing two Coats of Arms, calf neat, 15*s*; or, *vellum, Dr. Wellesley's copy,* 20*s* *Bologna,* 1639-42

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RARE, when complete like the above set. The fifth volume is extremely difficult of procurement, even in Italy. There are copious indexes in each volume, and the work contains genealogical and historical notices of several thousand families.

6209 IMHOFF (J. W.) Historia Italiæ et Hispaniæ Genealogica, exegesi historica illustrata, 1701—Corpus Historiæ Genealogicæ Italiæ et Hispaniæ, 1702—2 parts in 1 vol. folio, *numerous woodcut coats of arms, fine copy in old calf gilt,* 15*s* *Norimbergæ,* 1701-2

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6213 MURATORI delle ANTICHITÀ ESTENSI ed Italiane, 2 vols. folio, *portrait, vellum,* 10*s* *Modena,* 1717-40

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6215 PASSERINI, Genealogia e Storia della Famiglia RUCELLAI, 8vo. *woodcut of Arms and numerous tables of Pedigrees, sd.* 6*s* *Firenze,* 1861

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A valuable alphabetical gazetteer of Italy, with general information.

6217 SANSOVINO (Fr.) Historia di Casa ORSINA, folio, *portraits, fine copy, vellum,* 24*s* *Venetia,* 1565

In the appendix "Degli Huomini illustri della casa Orsina," page 69, occur the verses:

"Vivi immortale o gran Napoleone
Poiche l'opere tue sono immortali."

6218 SESTINI (D.) Lettres écrites pendant ses Voyages en Italie, en Sicile et en Turquie, traduites par Pingeron, 3 vols. 8vo. *plates of costume and antiquities, Fonthill copy in old tree-marbled calf gilt, by Kalthoeber,* £1. *Paris,* 1789

6219 SISMONDI, Histoire des Republiques Italienne du Moyen Age, 10 vols. 8vo. *plates, hf. calf gilt,* £2. 2*s* *Bruxelles,* 1840

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Italy—*continued.*

6220 UGHELLI (Ferd.) ITALIA SACRA sive de Episcopis Italiæ, Editio Secunda, cura M. Coleti, 10 vols. in 9, folio, LARGE PAPER, *numerous cuts of Arms, vellum*, £15. *Venetiis*, 1717

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6221 Ancona. LEONI (Abbate) Istoria d'Ancona, capitale della marca anconitana, 3 vols. 4to. *portrait of B. Antonio Fatati, plates of antiquities, plans, and woodcuts of coins, etc. vellum*, 20*s* *Ancona*, 1810-12

6222 Bologna. BLASONE BOLOGNESE, cioe Arme Gentilizie di Famiglie Bolognesi, Nobili, Cittadinesche, e Aggregata, con annotazioni, 5 vols. including the very scarce Supplement (Vol. V) bd. in 3 vols. impl. folio, 22 *leaves of preface*, 4720 COATS OF ARMS, *and* 42 *plates of the habits of Trade and Religious Corporations*, IN COLOURS, *one vol. hf. bd. and two in old calf neat, very rare*, £10. 10*s* *Bologna, Canetoli*, 1791-93

The importance of this work is best understood by students of Italian History and Italian Art. The Preface by the Abate F. Alessio dal Fiore gives an account of the sources utilized in the work, including descriptions of several old MS. Italian Armorials. Volume V. is not always found, and is entitled, "*Compagnie Temporali e Spirituali,*" *consisting of* 42 *plates.*

6223 Cremona. CAMPO (A.) Cremona fedelissima Citta et nobilissima Colonia de Romani rappresentata in Disegno col suo Contado et illustrato d'una breve Historia delle Cose più notabili appartenenti ad essa, folio, ORIGINAL EDITION, *with brilliant impressions of the portraits (including that of* QUEEN MARY *as wife of Philip II. of Spain), and plates engraved by* AGOSTINO CARACCI, *fine copy in old red morocco, with the interleaved* ΦΔΠ *of P. de Pibrach (? Peiresc) stamped in gold on sides, from Felix Slade's library*, £6. 6*s* *Cremona*, 1585

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6224 FRIZZI, Storia di FERRARA, 5 vols. roy. 8vo. *hf. calf neat*, 35*s* *Ferrara*, 1847-48

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6226 LIBANORI (Ant.) Ferrara d'Oro imbrunito, 3 vols. in 1, sm. fol. *numerous cuts of Arms, last leaf mended, otherwise a fine copy, hf. morocco gilt, Dr. Wellesley's copy*, £2. *Ferrara*, 1665-67-74

VERY RARE. It is not mentioned by Brunet and Ebert, but according to Baner and Berndt, "gehört zu den seltenen Werken."

6227 MARESTI, Teatro Geneologico (*sic*) et Istorico dell' antiche et illustri Famiglie di FERRARA, Tomo I, sm. folio, *numerous cuts of Coats of Arms and Views, vellum*, 9*s* *Ferrara*, 1678

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6228 GAUTHIER, ARCHITECTURE OF GENOA: les plus beaux Edifices de la Ville de Gênes, 2 vols. impl. folio, 180 *fine large plates*, (pub. at £12.) *hf. red morocco extra, gilt edges, very rare*, £10. 10*s* *Paris*, 1830-32

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6230 Lancina (Juan Alfonso de) Historia de las Reboluciones del Senado de Messina, folio, *calf*, 7*s* 6*d* *Madrid*, 1692

6231 MOREY (M.) et H. ROUX, Charpente de la Cathédrale de Messine, impl. folio, *text within borders in gold and colours, and* 8 *plates in gold and colours, hf. bd.* 36*s* *Paris*, 1841

6232 Monza. FRISI (A. F.) Memoirie della Chiesa Monzese, 4 vols. in 1, 4to. *plates, bds.* 12*s* *Milano*, 1774

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6233 ALDIMARI, Memorie historiche di diverse Famiglie Nobili, cosi Napoletane, come Forastiere, etc. folio, *portrait and engravings of arms, vellum*, 7*s* 6*d* *Napoli*, 1691

6234 AMMIRATO, delle Famiglie nobili Napoletane, *parte prima*, large folio, *numerous pedigrees, hf. bd.* 10*s* *Fiorenza*, 1580

6235 CAMPANILE (F.) l'Armi overo Insegne de Nobili [Napolitani], folio, *coats of arms, coloured, bd.* 12*s* *Napoli*, 1610

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6237 MAZZELLA, Descrittione del Regno di NAPOLI, vita de i Re, etc. small 4to. *woodcut portraits and escutcheons, vellum*, 7*s* 6*d* *Napoli*, 1601

6238 TARSIA (Ant. de) Tumultos de la Ciudad y Reyno de Napoles en 1647, sm. 4to. *stained, calf*, 5*s* *Leon de Francia*, 1670

6239 Orvieto. ANTAMORI, Storia del Duomo di Orvieto, roy. 4to. *fine large paper, bds.* 10*s* *Roma*, 1791

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6240 CALVI Antiquæ Romæ Simulachrum, folio, 23 *leaves of woodcuts representing the chorography and buildings of old Rome, vellum, rare*, 25*s* *Romæ, Val. Dorichus*, 1532

6241 DIAZ VARA CALDERON, Grandezas y Maravillas de la inclyta y sancta Ciudad de Roma, folio, *curious plan of the city, and plates, calf*, 12*s* *Madrid*, 1673

This is a rare book, and very little known, although it contains almost an Encyclopædia of information concerning Rome, including a chronicle of the Popes.

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6243 LUCIO FAUNO delle Antichita della Citta de Roma, thick 16mo. *old red morocco*, 6*s* *Venetia*, 1552

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6247 AZUNI, Histoire de la Sardaigne, 2 vols. in 1, 8vo. *folding map and plates of Natural History, Coins, etc. calf,* 4*s* 6*d* 1802

6248 GAZANO, Storia della Sardegna, 2 vols. 4to. LARGE FINE PAPER, *red morocco, Arms of Sardinia on sides, gilt edges,* 28*s* *Cagliari,* 1777

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6249 MANNO (G.) Storia di SARDEGNA, 3 vols. 8vo. *sd.* 5*s* *Torino,* 1826

6250 MIMAUT (M.) la Sardaigne; son histoire, ses lois, etc. 2 vols. 8vo. *maps and plates, hf. cf. gilt edges,* 5*s* 1824

6251 VITALIS (Salv.) Clypeus aureus excellentiae CALABITANÆ, sm. 4to. *old calf gilt,* 7*s* 6*d* *Florent.* 1641

Savoy.

6252 CHIESA (F. A. della) Corona Reale di SAVOIA, o sia, Relatione delle Provincie e Titoli ad essa appartenenti, 2 vols. in 1, stout sm. 4to. *numerous woodcut escutcheons, vellum, Dr. Wellesley's copy,* 15*s* *Cuneo,* 1655

6253 GUICHENON (S.) Histoire genealogique de la Royale Maison de Savoye, 2 stout vols. large folio, *maps, portraits, and numerous engravings of seals, arms, tombs, antiquities, etc. with numerous MS. additions including many drawings of arms, wants page* 899 *in first volume, old calf, with the arms of the President Lamoignon stamped in gold on sides,* £2. 10*s* *Lyon,* 1660

6254 ——— the same, 4 vols. in 5, folio, *calf gilt,* 36*s* *Turin,* 1778-80

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6255 PARADIN DE CUYSEAULX, Chronique de Savoye, sm. 4to. *Genealogical Table, fine copy in vellum,* 22*s* *Lyon,* 1552

"Vendu 40 frcs. Reveil."—*Brunet.* On page 333 Gutenberg's name is quoted as that of the Inventor of Printing.

Sicily.

6256 INVEGES (Agostino) Annali della felice Citta di PALERMO, coll' Apparato al Palermo Nobile, 4 parts in 3 vols. sm. folio, *numerous woodcuts of Coins, Seals, etc. and Coats of Arms, of which nearly* 300 *in the "Palermo Nobile" are* COLOURED, *vellum,* RARE, £3. 10*s* *Palermo,* 1649

6257 VILLA BIANCA (F. M. Emanuele de Gaetani Marchese di) della SICILIA NOBILE, 4 vols. sm. folio, *old calf gilt,* 30*s* *Palermo,* 1754-59

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Italy—*continued.*

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6259 ——— Serie degli antichi Duchi e Marchesi di Toscana, *Genealogical Tables, Firenze*, 1690—Vocabulaire Hagiologique, ou Recueil de noms de Saints par Chastelain, *presentation copy, with autograph inscription*, 1691—Gregorianæ Academiæ Obsequium Jacobo II Britanniæ Regi præstitum, *emblematic cuts, Romæ*, 1687—3 parts in 1 vol. folio, *stamped calf*, 36*s* 1687-91

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e.—Low Countries.

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6265 DELEPIERRE (Octave) Précis analytique des Documents du depot des Archives de la Flandre occidentale à Bruges, 3 vols. 1840-2—2de Série, 5 tom. I-IV, 1843-6;—together 7 vols. in 5, 8vo. *hf. calf gilt*, 32*s* *Bruges*, 1840-6

6266 EREMUNDI (E.) Origo et Historia Belgicorum Tumultuum, cum Appendice, "Historia tragica de Furoribus Gallicis," sm. 8vo. *portraits and plates of Executions, blue morocco extra, gilt edges, by C. Lewis*, 32*s* *Lugd. Bat.* 1619

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6267 FERWERDA (A.) Nederlandsch Geslacht Stam en Wapen-Boek, folio, *Genealogies and* 20 *coloured plates of Arms, calf gilt*, 30*s* *Amst.* 1785

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6268 GOETHALS (F. V.) Histoire Généalogique de la Maison de HORNES, thick roy. 4to. *many Genealogical Tables*, 51 *plates of portraits, facsimiles of Deeds, Chateaux, Coins, Monuments, etc. some heightened in gold and colours, and numerous cuts of Coins, Arms, etc. on text, half morocco, very rare, only a few copies having been printed for distribution among the author's friends, and not for sale*, £3. *Bruxelles*, 1848

6269 LE CARPENTIER (J.) Histoire Genealogique des Pais-Bas ou Histoire de Cambray, &c. 2 vols. in 1, stout 4to. *map and large folding plate, vellum*, £3. *à Leide*, 1664

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6270 LESPINOY (Ph. de) Recherche des Antiquitez et Noblesse de FLANDRES, contenant l'Histoire Généalogique des Comtes de Flandres, thick sm. folio, 1010 *pp. with the scarce folding plate representing the Peers of Flanders, upwards of* 1000 *Coats of Arms, neat in old calf, Lord Farnham's copy*, 32*s* *Douay*, 1631

6271 POPLIMONT, LA BELGIQUE HÉRALDIQUE, recueil historique, chronologique, généalogique et biographique, de toutes les Maisons nobles reconnues de la Belgique, 11 vols. 8vo. (pub. at 120 francs) *hf. purple morocco, uncut*, £2. 10*s* *Bruxelles*, 1863-67

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6272 SAINT-GENOIS (J. Comte de) MONUMENS ANCIENS essentiellement utiles à la France, aux Provinces de HAINAUT, FLANDRE, BRABANT, NAMUR, ARTOIS, LIÉGE, HOLLANDÆ, ZELANDE, FRISE, COLOGNE, et autres Pays limitrophes de l'Empire, 2 vols. folio, *coats of arms and large folding pedigrees, hf. red morocco extra*, EXTREMELY RARE, £22. 10*s* *Paris*, 1782

The above ends with the 14th livraison, pp. 391 to 394 of the second volume. Copies extending to page 390 are usually considered perfect; but Brunet states that Vol. 2 should end with page 414. Copies containing these additional leaves however are of extreme rarity; according to the Catalogue of De Jonge's Library, sold in Brussels in 1864, not more than six such copies exist. Vol. II, pp. 139-170, are in duplicate.

6273 VREDII (Olivarii) Historia Comitum FLANDRIÆ à Cesare ad Clodovæum, 3 parts in 1 vol. 1650 — Genealogia Comitum Flandriæ à Balduino Ferreo ad Philippum IV, 3 parts in 1 vol. 1642-50.—Sigilla Comitum Flandriæ et Inscriptiones Diplomatum, 1639—Historia Flandriæ Christianæ, *Bruges, s. a.*—together 4 vols. sm. folio, *numerous very fine plates of Seals and Arms, Genealogical Tables, old calf*, £2. 10*s* *Brugis*, 1639-50

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Great Seal of Francis II inserted, 1641 — Généalogies des Comtes de Flandre depuis Baudouin Bras-de-Fer jusqu'à Philippe IV Roi d'Espagne, 2 vols. fol. *with* 130 *plates containing upwards of* 500 *beautifully engraved Seals and numerous Genealogical Tables*—together 3 vols. sm. folio, *fine copy in calf gilt*, £3. 3*s* *Bruge*, 1641-44

These are the only works of Vredius translated into French. The "Généalogies" alone sold at the Towneley sale for £11. to Sir Egerton Brydges.

f.—Scandinavia.

6276 BULLARII ROMANO-SUEO-GOTHICI recensio, auctore Magno à Celse, *Holmiæ*, 1782—Bergman, Accessionis ad recensionem Bullarii prologomena, *pp. xvi and* 1-40, *Aboæ*, 1797—Lindhult, ad Bullarium Accessio nova, 2 *part*, *Upsall.* 1854—all in 1 vol. sm. 4to. *bds. rare*, 20*s* 1782-1854

6277 DIPLOMATARIUM Norvegicum; Oldbreve til Kundskab om Norges Forhold, Sprog, etc. lovgivning og rettergang i middelalderen, 7 vols. in 14, 8vo. *facsimiles of MSS. sd.* £3. 10*s* *Christ.* 1847-69

6278 FARRER (J. *M.P.*) Maes Howe: Notice of Runic Inscriptions discovered during excavations in the Orkneys, *with readings and translations of the inscriptions*, 4to. 11 *plates*, *cloth*, 21*s* *Printed for private circulation*, (*Edin.*) 1862

6279 GÖRANSSON (J.) Is Atlinga: de forna Göters Bokskäfver ok Salighets Lära, *Stockholm*, 1774—Laurel, Nordens Hufvud-Document, aller Runa-Alphabetets Hemlighet uptäckd, (*Lund*, 1750?)—2 pieces in 1 vol. 4to. *Runic inscriptions*, *hf. calf*, 7*s* 6*d* 1747-(50)

6280 GÖRANSSON, Bautil det är alle Svea ok Götha Rikens Runstenar, ifran A.M. 2000 til A.D. 1000, folio, 1173 *engravings representing all the Rune-engraved stones and other archaic monuments of Sweden*, *hf. bd. very rare*, 30*s* *Stockholm*, 1750

The well-known antiquary G. Stephens, writing to Mr. Gordon in 1872, describes the "Bautil" as "a work now so scarce and costly as to be almost unknown."

6281 HOLMBERG (A. E.) Skandinaviens Hällristningar, roy. 4to. THICK PAPER, *frontispiece, and* 45 *plates of very curious rude picture writing*, *hf. calf*, 18*s* *Stockholm*, 1848

6282 KRUSE, Chronicon Nortmannorum, Wariago-Russorum, nec non Danorum, Sueonum, Norwegorum, ab anno 777 ad 879, 4to. *with two genealogical tables*, *sd.* 10*s* *Hamb. et Goth.* 1851

6283 LILJEGREN (J. G) Run-Lära, 8vo. 9 *plates of Runic Stones and other remains*, *of Alphabets*, *etc. hf. calf*, 3*s* 6*d* *Stockholm*, 1832

6284 ——— Monumenta Runica: Run-Urkunder, tillagg till Svenskt Diplomatarium, 4to. *hf. russia*, 7*s* 6*d* *Stockholm*, 1834

6285 MAGNI (Olai) Historia de Gentium septentrionalium variis conditionibus et statibus, et de morum, rituum, superstitionum, etc. diversitate, stout small folio, *numerous woodcuts of Northern*

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Scandinavia—*continued.*

Manners and Customs, limp vellum, gilt edges, £3. *Basil.* 1567

A fine copy from the libraries of Cardinal Ferettiry and the Marquis of Hastings, the Arms of the former being stamped in gold on the sides.

6286 MESSENII (J.) Scondia Illustrata, seu chronologia de rebus Scondiae: Sueciae, Daniae, Norvegiae, Islandiae, Groenlandiaeque, ed. Peringskiold, 2 vols. folio, *hf. bd.* 16*s* *Stockholm,* 1700

6287 ——— the same, in 2 vols. *with the rare Portrait, fine copy in the original calf,* £2. 1700-5

The portrait is only found in a few copies of this very important and rare work. Stephen's copy, mor., fetched £3. Priced, Rivington, £2. 12*s* 6*d.*

The contents include "Historiæ Sanctorum et Præsulum," "De rebus Venedarum Borealium (Finnonum, Livonum, et Curlandorum) ad 1628 gestis," "Analectorum Scondicorum libri II, sive Apologia Historiæ Suecanæ."

6288 ——— Tumbæ veterum apud Sueones Gothosque Regum, reginarum, ducum, aliorumque heroum, 16mo. *hf. bd.* 6*s* *Holm.* 1611

6289 ——— Specula ex qua inclytam Suecorum et Gothorum conditionem contemplari licet, 16mo. *hf. bd.* 10*s* *Holmiæ,* 1612

With a MS. note by the Author, occupying four pages of the fly-leaves, and the signature "Olaus Verelius" on the title.

6289* OERNHJAELM'S Historia Sueonum Gothorumque ecclesiastica, sm. 4to. *hf. vellum,* 5*s* *Stockholm,* 1689

6290 PERINGSKIOLDI Monumenta Sueo-Gothica; liber primus, Uplandiæ partem primarium Thiundiam continens, *Suec. et Lat.* 1710: (liber secundus), Monumenta Ullerakerensia cum Upsaliâ Novâ illustratâ, *Suec.* 1719; 2 parts in 1 vol. folio, *sized paper, numerous plates and woodcuts of Runic Monuments, Tombs, Coins, etc. hf. bound,* 25*s* *Stockholmiæ,* 1710-19

6291 ——— the same, folio, *old calf,* 30*s* 1710-19

6292 ——— the same, folio, FINE PAPER, *old calf gilt,* £2. 2*s* 1710-19

6293 ——— the same, large folio, LARGE PAPER, *old calf,* £2. 10*s*

The two parts are very rarely found together. Among the plates are curious facsimiles of Ancient Paintings.

6294 ——— Attartal för Swea och Götha Konunga Hus, sm. folio, *numerous woodcuts and plates of Runic Stones and Inscriptions, Seals, Medals, and Sepulchral Monuments, hf. calf,* £2. 8*s* *Stockholm,* 1713

6295 PERINGSKIÖLD. Vita Theodorici regis Ostrogothorum et Italiæ, autore J. COCHLÆO, cum additamentis et annotat. opera J. Peringskiold, sm. 4to. FINE PAPER, *numerous woodcuts of Northern Antiquities, vellum, fine copy,* 28*s* *Stockholm,* 1699

Peringskiöld's work, occupying two-thirds of the volume, illustrates the Expeditions and Commerce of the Suio-Goths with other Nations. It contains engravings of Coins, numerous Runic inscriptions, the iron crown of the Longobards, etc.

6296 RUDBECKII (Olavi) ATLANTICA, sive Manheim vera Japheti posterorum sedes ac patria, *Latine et Suecice,* cum Indice, 2 vols. sm. folio, *frontispiece to the 2nd vol.* with the FOLIO ATLAS *of 43 maps and plates (without plates 36, 37 and 38), and two chronological tables, besides frontispiece containing portrait of the Author mounted*—together 3 vols. *vellum,* £2.10*s* *Upsaliæ,* 1675-89

6297 ——— Atlantica, 2 vols. FINE PAPER, *frontispieces to both volumes, and* ATLAS complete, *very good copy in vellum,* £4. 10*s* 1675-89

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Scandinavia—*continued.*

6298 RUDBECKII (O.) Atlantica, the same as the preceding, with the addition of the EXCESSIVELY RARE THIRD and a facsimile of the FOURTH VOLUMES, 4 vols. folio, *frontispieces and numerous large woodcuts, calf, one sd. and* folio ATLAS complete, *large copy in vellum*, £18. 1675-1702 (1863)

The copies of the extremely scarce third and fourth volumes were burnt at the great fire at Upsala, 1702, with the exception of a very few previously distributed. Of the latter only five copies are known to exist. The third vol. above does not contain the dedication and preliminary leaves, or the Index.

"Ouvrage précieux, contenant de savantes recherches sur les antiquités du Nord en général, et celles de la Suède en particulier. Les exempl. complets, en 3 vol. et l'atlas, son excessivement rares."—*Brunet.*

"Vend 763 fr. Gaignat, 900 fr. Caillard, 1195 fr. (sans l'index du Tome III) MacCarthy, 84 liv. (avec l'index) Towneley, et 59 liv. Hibbert."

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6300 SJOEBORG. Samlingar för Nordens Fornälskare, innehallande Inskrifter, Figurer, Ruiner, Verktyg, Högar och Stensättningar i Sverige och Norrige, pa Archäologiska Sällskapets kostnad, 3 vols. 4to. 163 *plates, many coloured, of Runic Monuments, Weapons, Ornaments, etc. found in Mounds, with Views, plates of Coins, Buildings, etc. cf. gilt,* VERY RARE, £5. *Stockholm*, 1822-30

6301 ——— the same, Vol. I, 4to. 43 *plates, hf. bd.* 9*s* 1822

Published by the Swedish Archæological Society.

6302 STEPHENS'S (George) OLD NORTHERN RUNIC MONUMENTS of SCANDINAVIA and ENGLAND, now first collected and deciphered, folio, containing pp. lxx and 1038, *many hundred woodcuts of Sculptured Crosses and Pillars, Weapons, Ornaments, etc. and numerous large plates of Gold, Silver, and Bronze Art relics, executed in gold and silver*, (published at £5.) *sewed*, £4. 10*s* *Cheapinghaven* [*Copenhagen*], 1866-68

6303 ——— the same, part I, folio, (pub. at £2. 10*s*) *sd.* 30*s* 1866

The best and finest work upon a most interesting subject. The archæologist will prize it no less than the ethnologist, for it concerns both equally, notwithstanding some uncouth spelling reforms and some fanciful theories. The linguistic portion of the volume, which the author calls "Old Northern Word-Row and Scandinavian Runic Word-List," occupies pp. 895-1019 in double columns.

6304 STIERNMAN, Bibliotheca Suio-Gothica, in quâ Reges, Heroes, etc. enumerantur, scriptaque eorum restit. etc. sm. 4to. *vellum*, 6*s* *Holm.* 1731

6305 THORKELIN, Diplomatarium Arna-Magnæanum, exhibens monumenta historiam juraque Daniæ, Norvegiæ, illustrantia, 2 vols. sm. 4to. *Large Paper, with* 19 *plates of facsimiles of ancient Seals and Charters, calf neat, from the Marquis of Hastings' library*, 25*s* *Haun.* 1786

6306 THORSEN, Danske Runemindesmærker forklarede: I, Runemindesmærkerne i Slesvig (*all published*), impl. 8vo. *illustrated with plates (some in gold), facsimiles and woodcuts of Runic Inscriptions, Coins, Ornaments, and other Antiquities, a very handsomely prepared volume, bds.* 20*s* *Kjöb.* 1864

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Scandinavia—*continued.*

6307 [THURAH] Beskrivelse over den Öe BORNHOLM, og Christiansöe, 30 *plates*, 1756; Beskrivelse af Öen Samsöe, 4 *plates and a chart*, 1758, 2 vols. in 1, roy. 4to. *numerous views of places and Buildings, Runic Monuments, Seals, etc. hf. bound*, 14*s* *Kjöb.* 1756-58

In a MS. note the authorship of the above is ascribed to Thurah.

6308 VERELII (O.) Manuductio ad Runographiam Scandicam antiquam intelligendam, *Danish and Latin*, folio, *numerous woodcuts of Runic Monuments, with translations of their inscriptions, hf. bd.* 20*s* *Upsalæ*, 1675

6309 WORMII ANTIQUITATES DANICÆ: Runica, seu Danica Litteratura Antiquissima, 1651—Specimen Lexici Runici, 1650—Danicorum Monumentorum libri sex, *plate of Horn and cuts*, 1643—Additamenta ad Monumenta Danica—Regum Daniæ series duplex, 1642, *very rare*—Fasti Danici, *woodcuts and portraits*, 1643—all in 1 vol. sm. folio, FINE PAPER *copies, numerous plates and woodcuts of curious Scandinavian remains, inscriptions, etc. russia, fine copy*, £3. *Hafniæ*, 1642-51

The above pieces are the most important of the works of Olaus Wormius published in folio, and are scarce on Fine Paper.

6310 WORMII (O.) Antiquitates Danicæ: Literatura Runica et appendix, Lexicon Runico-Latinum, collectum a M. Olavio—Additamenta ad Monum. Dan.—Fasti Danici—in 1 vol. sm. folio, *portrait and facsimiles of Runic inscriptions, vellum*, 25*s* *Hafniæ*, 1633-51

6311 ——— Literatura Runica, et append.; Lexicon; Additamenta ad Monumenta Dan.; de aureo Christiani V Cornu, 2 *large plates of the Golden Horn*, 1641—in 1 vol. small folio, LARGE PAPER, *calf*, 24*s* 1641-51

6312 ——— Monumenta Danica; Regum Daniæ series duplex et limitum inter Daniam et Sueciam descriptio; de aureo Christiani principis Cornu—in 1 vol. sm. folio, *many woodcuts, including a large one of the Golden Horn, vellum*, 12*s* 1642-4

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6319 HOFMAN, Historiske Efterretninger om velfortiente Danske Adelsmœnd, 3 vols. 4to. *numerous Pedigrees, and fine Portraits and vignettes, by Folkema, Fokke, Wille, etc. hf. calf*, 20*s* *Kjöbenhavn*, 1777-79

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6322 RAMUS (J.) Nori Regnum, Norvegia antiqua et ethnica, sm. 4to. *bds.* 7*s* *Christ.* 1689

6323 REGESTA Diplomatica Historiæ Danicæ, Index chronologicus diplomatum hanc illustrantium, Vol. I (ab antiquiss. temp. usque ad 1536), in 2 parts, 4to. *bds.* 7*s* 6*d* *Kiöb.* 1843-47

6324 RESENII (P. J.) Descriptio Samsoæ, insulæ maris Balthici, folio, *map and woodcuts of a fibula, seals, arms, etc. old calf*, 12*s* *Haffniæ*, 1675

6325 SAXONIS GRAMMATICI Danorum Regū heroūque Historie, sm. folio, Editio Princeps, *title within woodcut border, and woodcut initials, calf, slightly wormed*, 28*s* *Parrhis, Ascensius*, 1514

6326 ——— the same, small folio, *tall copy in vellum, very rare*, £2. 10*s* 1514

6327 ——— Historiæ Danicæ libri XVI, S. J. Stephanius recognovit, notis illustravit, 2 parts in 1 vol. sm. folio, *engraved title-page, containing portrait of Christian IV, old calf gilt*, 36*s* *Soræ*, 1645

6328 ——— the same, ed. Stephanius, folio, *a very fine copy in old red morocco extra, gilt edges*, £3. 16*s* 1645

The Notes by Stephanius form the 2nd part of over 250 pp. and are illustrated by curious woodcuts of Antiquities and Runic inscriptions.

6329 ——— Historia Danica, commentariis illustravit P. E. Müller. absolvit J. M. Velschow, 2 vols. in 1, roy. 8vo. *portrait of Müller, hf. russia*, 25*s* *Havniæ*, 1839

These two volumes contain the text complete, with short notes. In 1858 another part appeared containing *prolegomena* and other notes.

6330 SUHM, Tabeller til den Critiske Historie af Danmark, folio, *nearly* 100 *genealogical, chronological, and synchronological tables, with text, bds.* 20*s* *Kjöbenh.* 1779

6331 TORFÆI HISTORIA RERUM NORVÈGICARUM: in quâ praeter Norvegiæ descriptionem, primordia gentis, instituta, mores, incre-

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Scandinavia—*continued.*

menta, genealogia, chronologia, etc. continentur, 4 vols. in 2, sm. folio, *Chronological Tables, old calf*, 30*s* *Hafn.* 1711

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2. Sweden.

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6339 DAL (N.) De Antiquariis Sueciæ, sm. 4to. 2 *fine portraits, hf. vellum*, 7*s* *Stockh.* 1724

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6340 GRAU (O.) Beskrifning öfwer Wästmanland, 12mo. *plates, hf. bd.* 7*s* *Wästeras*, 1754

A thick volume containing numerous plates of Runic Inscriptions, woodcuts, 14 engravings of views, &c.

6341 GUSTAVUS ADOLPHUS. ARMA SUECICA, das ist Beschreibung dess Kriegs welchen Gustavus Adolphus wider der Röm.. Käys. Mayst. Fernandi II, und Catolischen Liga Kriegsvolck, etc. 1630-31 in Teutschland gefürt [von J. P. Abelin, pseud. Arlanibæus], sm. 4to. 2 *portraits, finely engraved, sd.* 12*s* *s. l.* 1631

6342 GUSTAVUS VASA, King of Sweden, the History of, 8vo. *portrait, cloth*, 5*s* 1852

6343 [HARDT (R. v.)] Holmia Literata, sm. 4to. *vellum*, 5*s* (*Holm.*) 1707

6344 KLINGWALL (J. G.) Fornlemningar i Wisby, 2 parts in 1 vol. oblong 4to. 11 *Architectural plates, hf. calf*, 7*s* *Stockholm*, 1823-24

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6345 MAGNI (J.) de omnibus Gothorum Sueonumque Regibus Historia [cum additione Olai Magni], sm. folio, LARGE PAPER, *woodcut capital letters, and many woodcut views, hf. vellum*, 36*s* *Romæ*, 1554

"Edition la plus recherchée."—*Brunet.*

6346 MATRIKLAR öfwer SWEA RIKES RIDDERSKAP och Adel, fran des begäran, til 1850, utgifwen af Stiernman, Rehbinder, etc. 9 vols. in 8, sm. 4to. including the very rare supplementary Matrikel of 1782, *the first five on* THICK PAPER, *sd. and hf. calf*, VERY RARE, £10. 10*s* *Stockholm*, 1754-1850

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The supplementary volume containing the "introducerade Aetter," etc. 1782, is equally with the other portions of the work, very rare. I give underneath a full description of each volume.

Vols. I and II, ed Stiernman, 1754, contain the "Matrikel uppa des begäran wid 1751 ars Riks-Dag," and are the foundations of the series. They are sold separately, 2 vols. in 1, FINE PAPER, *hf. calf*, 12*s*.

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Vols. VI-VIII, 1794-1823, ed. Rothlieb.—Vol. IX, 1823-50, ed. Kröningsvärd.

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Contents: Chron. Episcoporum Aboens. *P. Justin; Anon.* Chron. Finlandiæ; Acta zu Upsal in puncto Philosophiæ Cartesianæ; Statuta Upsal.; *Brenneri* Suecise Numismata; *O. Rosen* de Episcopis regni Suionici; *Person* des Bischoffs Absolonis, und des Herrn Esberni Snaris Stamm, auch des Closters zu Sora Fundation; L. Raymundi Historia Liturgica; *and numerous curious pieces; also* Nova Literaria.

6349 NIGRI (*Biskop* P. A. *eller* Swarts) Historia om de forna Westeras Stifts Biskopar, utgif. af Stiernman, sm. 4to. *tables and woodcuts, hf. calf*, 6*s* *Stockholm*, 1744

6350 PAULINI GOTHI (L.) Historia Arctoa, sm. 4to. *hf. calf*, 36*s*; or, *vellum*, £2. 5*s* *Strengnesi, typis auctoris*, 1636

6351 ——— the same, sm. 4to. *fine copy in brown morocco, gilt edges, rare*, £3. 3*s* 1636

Printing was established in Strengnaes by Bishop Paulin in 1632, at a private press, for which was invented a peculiar type. This renders the books

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issued from this press very curious and of importance for the History of Typography.

A MS. note states that the Northern History is excessively rare. It contains copious details relating to the history of Sweden, more especially in modern times, and an account of the East and West Goths in Italy and Spain. The former owner observes that Queen Christina in 1637 commanded the author to cancel page 381, containing an account of the Riga affair in the reign of Gustavus Adolphus (1626). However, all the above copies have this leaf.

6352 PORTAITS. Collection de Portraits des Suédois célèbres, gravés en taille-douce, 16mo. 12 *fine engravings, sd. rare,* 18*s* *Upsala,* 1778

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6353 MARTIN (J. F.) Swenska Galeriet, 2 pts. in 1 vol. sm. 8vo. 12 *portraits of celebrated Swedish men and women, with biographies, hf. calf,* 7*s* 6*d* *Stockholm,* 1782

6354 PUFENDORF (S. Freyherr von) von denen Thaten Carl Gustavs, Königs in Schweden (1654-60), thick folio, *full of large engravings, portraits, plates of Coronations, Processions, and Councils, views, map of places and towns, battles, sieges, etc. with vignettes of coins and medals, very fine copy in old calf gilt, gilt edges,* 20*s* *Nurnberg,* 1697

One of the Engravings depicts the Funeral Procession of Gustavus, and is no less than fifteen feet long. It is a very curious plate, and in fine condition.

6355 RICHARDSON (J.) Hallandia antiqua et hodierna, thet är: Hallands et af Götha Rikets Landskaper Historiska-Beskrifning, framställandes thess Handel och Wandel, gamla Minnes-tekn, Runstenar, etc. folio, LARGE PAPER, *plates of views, etc. bds.* 15*s* *Stockholm,* 1752

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Eastern Europe—*continued.*

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7. BOX: MOORISH WORK. *With Moorish Inscription.* Tenth century.
8. PLAQUE. *The Martyrdom of St. Sebastian.* Fifteenth century.
9. BOOK COVER. *Scriptural subjects.* Ninth century.
10. TRIPTYCH. *The Virgin with Holy Infant.* Fourteenth century.
11. PLAQUE. *The Adoration of the Kings.* Eleventh century.
12. BOOK COVER. *The Adoration of the Three Kings.* Eleventh century.
13. FRONT OF A CASKET. *Scenes from mediæval romances.* Fourteenth century.
14. TRIPTYCH. *Subjects from the Gospels.* Thirteenth century.
15. PLAQUE. *Heads of our Lord and four Saints.* Thirteenth century.
16. STATUETTE. *Virgin and Child.* Fourteenth century.
17. PORTION OF A CRUCIFIX. *Christ on the Cross.* Fourteenth century.

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ANCIENT AND MEDIÆVAL IVORIES—*continued.*

18. MIRROR CASE. *A Tournament.* Fourteenth century.
19. DIPTYCH. *Subjects from the Gospels.* Fourteenth century.
20. THREE PANELS. *Subjects from the Passion.* Fourteenth century.
21. PLAQUE. *Leaf of a Consular Diptych.* Sixth century.
22. SHRINE. *Subjects from the Gospels.* Fourteenth century.
23. HEAD OF A TAU. *Of Walrus ivory.* Eleventh century.
24. STATUETTE. *Virgin and Child.* Fourteenth century.

XII.

Atlas quarto, bound in cloth, price 3 guineas.

The Portico della Gloria of the CATHEDRAL OF SANTIAGO DE COMPOSTELLA IN SPAIN, showing especially the SCULPTURE of the PORTICO DE LA GLORIA, by MAESTRO MATEO (A.D. 1168 to 1175). Containing a series of Twenty Photographs taken by the late Mr. Thurston Thompson for the Science and Art Department. With descriptions by C. C. BLACK, M.A.

CONTENTS :—

1. GENERAL VIEW of the Cathedral and adjoining Buildings.
2. THE WEST FRONT of the Cathedral.
3. COLUMNS of the WEST PORTAL.
4. PORTICO DE LA GLORIA, Central Pier, with Statue of S. Iago. (*From the North.*)
5. —— CENTRAL PIER. (*From the South.*)
6. —— NORTHERN PIER, showing Statues of Prophets.
7. —— NORTHERN PIER, showing the Clustered Columns.
8. —— SOUTHERN PIER, showing Statues of Apostles.
9. —— SOUTHERN PIER, showing the Clustered Columns.
10. —— NORTH WALL, showing Groinings of Roof.
11. PORTICO DE LA GLORIA, SOUTH WALL, showing Groinings of Roof.
12. —— ARCHIVOLT of Central Doorway. (*Left.*)
13. —— ARCHIVOLT of Central Doorway. (*Right.*)
14. —— TYMPANUM, Central Doorway.
15. —— FROM THE INTERIOR of the Cathedral.
16. HIGH ALTAR in the Chapel of the Reliquary.
17. DOUBLE DOORWAY of the South Transept.
18. PLAZA DE LOS PLATEROS,—the Silversmiths' Square.
19. THE PILGRIMS' GATE.
20. PORTAL of the Pilgrims' Hospital.

XIII.

Atlas quarto, bound in cloth, price 3 guineas.

Sculptures of the Monastery of Batalha. Shown in Twenty large Photographs of the CAPELLA IMPERFEITA of EMANUEL, the CAPELLA DO FUNDADOR, the CLOISTERS of ALFONSO V., &c. Taken by the late Mr. Thurston Thompson for the Science and Art Department. With descriptions by C. C. BLACK, M.A.

CONTENTS :—

1. GENERAL VIEW of the Monastery of Batalha, from the old Coach Road.
2. THE WEST FRONT of the Church and the Capella do Fundador.
3. THE WESTERN DOORWAY of the Church.
4. GENERAL VIEW OF THE CLOISTERS and the Church; seen from the N. West.
5. THE CLOISTERS, South-east angle, showing the small Bays.
6. TRACERY in an Archway of the Cloisters. (No. 1.)
7. TRACERY in an Archway of the Cloisters. (No. 2.)
8. Fountain in a corner of the Cloisters.
9. THE CLOISTERS, North side.
10. THE CLOISTERS, showing the Entrance to the Chapter House.

Bernard Quaritch,

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SCULPTURES OF THE MONASTERY OF BATALHA—*continued.*

11. SPIRE OF THE CHURCH, from the Cloisters of Alfonso V.
12. CAPELLA DO FUNDADOR; Tombs of Don Anrique and Don John.
13. CAPELLA IMPERFEITA; the Entrance Archway.
14. Details of the Entrance Archway.
15. Clerestory over the Entrance Archway.
16. The Entrance Arch from the Interior.
17. Details of the Ornament of the Entrance Archway. Interior. (No. 1.)
18. Details of the Ornament of the Entrance Archway. Interior. (No. 2.)
19. The Towers, seen from the Interior.
20. The Exterior.

XIV.

Imperial quarto, bound in cloth, price 2 guineas.

Ecclesiastical Metal Work of the Middle Ages.

This Work contains Twenty Photographs of celebrated original works in the Museum of the Louvre; the Royal Palaces at Lisbon; the South Kensington Museum, and private collections. With Introduction and Descriptions by ALFRED C. KING, F.S.A.

CONTENTS:—

1. CHALICE, silver gilt. Portuguese, 16th century. *In the possession of* the King of Portugal.
2. CHALICE, silver, parcel gilt, and decorated with translucent enamels, and flowers and foliage in relief. Italian, 14th century. CIBORIUM, gilt metal. Italian, 15th century. CHALICE, gilt metal, chased and decorated with applied translucent enamels. Italian, 15th century.
3. CIBORIUM with cover, copper gilt, chased, enamelled, and set with precious stones. French (Limoges), early 13th century. *In the* Musée du Louvre, Paris.
4. CIBORIUM, silver gilt. German or Flemish, date, first half of 15th century. *In the* South Kensington Museum.
5. PYX for suspension above the altar, in the form of a dove, copper gilt, and partly enamelled. French (Limoges), 13th century. *In the* Magniac Collection.
6. MONSTRANCE, gilt metal. Spanish, dated 1537. *In the* South Kensington Museum.
7. MONSTRANCE, pure gold, enriched with translucent enamels of various colours. Portuguese, made at Lisbon in 1506, by order of King Manuel I.
8. COVER OF A MANUSCRIPT, gilt metal and enamel. French (Limoges), 12th century. *In the possession of* S. A. R. le Duc d'Aumale.
9. PAX, bronze, in gilt metal frame work. Italian, date about 1490.
   PAX, niello work on silver, in gilt metal frame. Italian, 16th century.
10. ALTAR-CROSS, gilt metal set with gems, and enclosing relics. Italian (?), 14th century. *In the possession of* John Webb, Esq.
11. CRUCIFIX, ebony, with silver figures and mounts, set with gems; three miniature paintings are fixed to the pedestal. Portuguese, 16th century.
12. CHASSE OF RELIQUARY, in the form of a Byzantine church, of copper, gilt and enamelled, with figures and groups carved in walrus ivory. Rhenish Byzantine, date about 1150. *In the* South Kensington Museum.
13. CHASSE OF RELIQUARY, coffer form, with ridged top, gilt enamelled. Limoges, end of 12th century. *In the possession of* Lord Zouche.
14. TRIPTYCH OF RETABLE of gilt metal, enamelled, enclosing relics. German, 12th century. *In the possession of* G. H. Morland, Esq.
15. RELIQUARY, the foot and stem of copper gilt, the upper part of gilt metal, niello work, crystal, and precious stones. French, 14th century.
    CHRISMATORY OF vessel for the conservation of the consecrated oils, in three divisions, in gilt metal. Date, second half of the 13th century.
16. PASTORAL STAFF of William of Wykeham, Bishop of Winchester (1367-1404), bequeathed by him to New College, Oxford, of which he was the founder, and where it is still preserved. English, second half of 14th century.
17. THE "LIMERICK CROSIER," a tall silver-gilt Pastoral Staff. Irish, early 15th century. *In the possession of* the Right Rev. Bishop Butler.

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ECCLESIASTICAL METAL WORK—*continued.*

18. THE "LIMERICK MITRE," an episcopal "precious" Mitre, formed of silver, parcel gilt and jewelled. *In the possession of* the Right Rev. Bishop Butler.
19. CANDLESTICK, bronze gilt, known as the Gloucester Candlestick. English, early 12th century. PASTORAL STAFF, copper gilt, enamelled and set with precious stones. Italian (?), dated 1351. PASTORAL STAFF, ivory mounted in gilt metal. French, 14th century.
20. LECTERN, in bronze or latten, portions of which have been originally gilt. Flemish, about 1500. *In the possession of* Ocott College, Birmingham.

XV.

Imperial quarto, bound in cloth, price one guinea and a-half.

Italian Jewellery, as worn by the Peasants of ITALY. Collected by Signor CASTELLANI, of Naples, and purchased from the Paris Universal Exhibition for the South Kensington Museum. Twelve Photographs, eleven of Italian Jewellery arranged to the various provinces —one of Norwegian and Turkish Jewellery. With descriptions by C. C. BLACK, M.A.

XVI.

Imperial octavo, bound in cloth, price 2 guineas.

Designs for Silversmiths. A Series of Twenty-four Photographs of Oriental Designs for VASES, EWERS, SALVERS, &c., selected from the Collection of Drawings in the Art Library, South Kensington.

CONTENTS :—

1. VASE, in the style of Polidoro.
2. EWER, in the style of Briot.
3. OVIFORM EWER.
4. SCENT BOTTLE.
5. QUATREFOIL BASKET.
6. LADY'S TOILET BOTTLE and STOPPER.
7. TAZZA and COVER, and TRIPOD BOWL.
8. CUP and COVER.
9. TAZZA STEM, SPOON, and GOBLET.
10. WINE COOLER.
11. SALVER.
12. ALTAR CANDELABRUM.
13. CANDELABRUM, with pedestal of sphinxes.
14. TUREEN, with group of Cupid and Vulcan.
15. NAUTILUS SHELL.
16. EWER, with arabesque ornaments.
17. SALVER, with marine emblems.
18. THREE POMANDERS.
19. JUG of Neapolitan form.
20. EWER, with bands of marine creatures.
21. OVIFORM VASE.
22. CHALICE, with quadrilateral foot.
23. TAZZA and COVER.
24. TWO HAND BELLS.

The author of these designs is unknown. They are excellently drawn and offer very suggestive aids to art workmen.

XVII.

Imperial quarto, bound in cloth, price 2 guineas.

College and Corporation Plate. Containing Twenty Photographs of silver-gilt Cups, Ewers, Vases, Hanaps, Goblets, Tankards, &c., from the Universities of Oxford and Cambridge, the Halls of the London Companies, the Corporation Plate of Cities, and private collections. With introduction and descriptions by R. H. SODEN SMITH, M.A., F.S.A.

CONTENTS :—

1. IVORY CUP; mounted in silver-gilt, known as the "Grace Cup" of St. Thomas à Becket. English. *In the possession of* Philip H. Howard, Esq., of Corby.
2. THE "LYNN" CUP; silver-gilt and enamelled. English; middle of 14th century. *In the possession of* the Corporation of King's Lynn.
3. THE "FOUNDRESS CUP;" silver-gilt. English; 14th century. *In the possession of* Pembroke College, Cambridge.

Bernard Quaritch,

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COLLEGE AND CORPORATION PLATE—*continued.*

4. WASSAIL OR DRINKING HORN; mounted in silver-gilt. English; latter part of the 14th century. *In the possession of* Queen's College, Oxford.
5. COCOA-NUT CUP; mounted in silver, parcel-gilt. English; early 15th century work. *In the possession of* New College, Oxford.
6. CUP AND COVER; silver-gilt. English; second half of 15th century. *In the possession of* Oriel College, Oxford.
7. SALT-CELLAR WITH COVER; silver-gilt. English; latter part of 15th century. *In the possession of* New College, Oxford.
8. GRACE CUP AND COVER; known as the "Leigh Cup;" silver-gilt and enamelled; English; hall mark of 1499-1500. *In the possession of* the Mercers' Company, London.
9. GRACE CUP AND COVER; the "Foundress Cup;" silver-gilt. English; hall mark of 1507. *In the possession of* Christ's College, Cambridge.
10. PAIR OF SALT CELLARS; the "Foundress Salts;" silver-gilt. English; hall mark of 1507. *In the possession of* Christ's College, Cambridge.
11. THE "FALCON CUP;" silver-gilt. Probably German; about 1550. *In the possession of* Clare College, Cambridge.
12. SALT CELLAR AND COVER; silver-gilt (Archbishop Parker's). English; hall mark of 1560-1. *In the possession of* Corpus Christi College, Cambridge.
13. STANDING CUP; in form of a "Pelican in her Piety;" silver-gilt. English; hall mark of 1579. *In the possession of* Sir Stephen Glynne, Bart.
14. ROSE WATER EWER; silver-gilt. English; hall mark of 1595. *In the possession of* the Corporation of Bristol.
15. TANKARD OF GLASS; mounted in silver-gilt, called the "Poison Cup." Probably English; latter part of the 16th century. *In the possession of* Clare College, Cambridge.
16. STANDING CUP and COVER; silver-gilt. German work; dated 1580. *In the possession of* the Duke of Hamilton.
17. SALT CELLAR and COVER; glass, mounted in silver-gilt. English; hall mark of 1601. *In the possession of* the Goldsmiths' Company, London.
18. STANDING CUP and COVER; formed of an ostrich egg, mounted in silver-gilt. Probably English; dated 1610. *In the possession of* Exeter College, Oxford.
19. STANDING CUP and COVER; silver-gilt. English; hall mark of 1615-6. *In the possession of* St. John's College, Cambridge.
20. PAIR OF WINE FLAGONS; silver-gilt. English; hall mark of 1634. *In the possession of* the Corporation of Bristol.

XVIII.

Imperial, bound in cloth, price 2 guineas.

Henri Deux Ware (Faience d'Oiron).

Containing Twenty Photographs of Tazzas, Ewers, Cups, "Biberons," Candlesticks, Salt Cellars, &c., in the South Kensington Museum; and the Collections of Sir Anthony Rothschild, Mr. Hollingworth Magniac, Mr. A. Fountaine, &c. With descriptions and a brief account of the manufacture of this remarkable ware, by ALFRED C. KING, F.S.A.

1. SALVER OR PLATEAU. *In the* South Kensington Museum.
2. EWER OR AIGUIÈRE. *In the possession of* Hollingworth Magniac, Esq.
3. HANAP. *In the possession of* Sir Anthony de Rothschild, Bart.
4. EWER OR AIGUIÈRE. *In the possession of* Sir Anthony de Rothschild, Bart.
5. CANDLESTICK. *In the possession of* Andrew Fountaine, Esq.
6. CANDLESTICK. *In the* South Kensington Museum.
7. BOUQUETIERE OR FLOWER HOLDER. *In the possession of* Sir Anthony de Rothschild, Bart.
8. BIBERON OF WATER POT. *In the possession of* Baron Lionel de Rothschild.
9. BIBERON OF WATER POT. *In the possession of* Andrew Fountaine, Esq.
10. BIBERON OF WATER POT. *In the possession of* John Malcolm, of Poltalloch, Esq.
11. TAZZA. *In the possession of* Sir Anthony de Rothschild, Bart.
12. TAZZA WITH COVER. *In the* South Kensington Museum.
13. TAZZA. *In the* South Kensington Museum.

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HENRI DEUX WARE—*continued.*

14. EWER. *In the possession of* Mrs. Henry T. Hope.
15. EWER (a fragment). *In the possession of* Mrs. Henry T. Hope.
16. EWER. *In the possession of* Martin T. Smith, Esq., M.P.
17. SALT CELLAR. *In the possession of* the Duke of Hamilton.
17*a*. SALT CELLAR. *In the* South Kensington Museum.
18. SALT CELLAR, "Mortier à cire." *In the possession of* Andrew Fountaine, Esq.
19. SALT CELLAR. *In the possession of* T. M. Whitehead, Esq.
20. EWER or AIGUIÈRE. *In the possession of* Sir Anthony de Rothschild, Bart.

XIX.

Imperial quarto, bound in cloth, price 3 guineas.

Ancient Needlepoint and Pillow Lace.

By ALAN S. COLE. This volume includes upwards of thirty specimens selected as being the finest representative examples of the ANCIENT NEEDLEPOINT and PILLOW LACES which were shown at the International Exhibition of 1874.

CONTENTS :—

1. PART OF A BORDER OF AN ALTAR CLOTH, Punta à Reticella, Italian, 16th century.
2. THREE PIECES OF PUNTO IN ARIA, Italian, late 16th century.
3. PORTION OF A CLOTH, with an Ornamental Border of Punto à Maglia, Italian, late 16th century.
4. PART OF A BORDER OF NEEDLEPOINT LACE of Spanish design, 17th century.
5*a*. PART OF A STRIP OF NEEDLEPOINT LACE, Punto Tagliato à Foliami, Rose point, Venetian, 17th century.
5*b*. PART OF A STRIP OF NEEDLEPOINT LACE, Punto Tagliato à Foliami, Raised point, Spanish, 17th century.
6. PART OF A CURTAIN or TABLIER of Needlepoint, Punto Tagliato à Foliami, Rose point, Venetian, 17th century.
7. PIECE OF NEEDLEPOINT LACE, Point de Venice à Réseau, about 1650.
8. PIECE OF NEEDLEPOINT LACE, with ground of hexagonal Brides-à-Picots, Venetian, about 1670-80.
9. PORTION OF A NEEDLEPOINT LACE FLOUNCE, a fine kind of Point d'Alençon, called Point de France and Point d'Argentan, late 17th century.
10*a*. PART OF A LAPPET OF NEEDLEPOINT LACE, Point d'Alençon, late 17th century.
10*b*. PART OF A LAPPET OF PILLOW LACE, Valenciennes, early 18th century.
10*c*. STRIP OF NEEDLEPOINT LACE, Point d'Alençon, French, about 1660-70.
11*a*. STRIP OF NEEDLEPOINT LACE, Point de Venise à Réseau, 17th century.
11*b*. PIECE OF PILLOW LACE, Valenciennes, early 19th century.
11*c*. PART OF A LAPPET OF PILLOW LACE, Valenciennes, early 18th century.
12*a*. PART OF A LAPPET OF NEEDLEPOINT LACE, Point d'Alençon, about 1720.
12*b*. PIECE OF PILLOW LACE, Mechlin, after an Italian design, about 1670-80.
12*c*. PIECE OF A BORDER OF NEEDLEPOINT LACE, Point de Venise à Réseau, late 17th century,
13*a*. PIECE OF NEEDLEPOINT LACE, Point d'Alençon, late 17th century.
13*b*. PART OF A LAPPET OF PILLOW LACE, Brussels, late 17th century.
14*a*. STRIP OF NEEDLEPOINT LACE, Point de Venise à Réseau, 17th century.
14*b*. PIECE OF NEEDLEPOINT AND PILLOW LACE, Brussels, 18th century.
15. LAPPET OF NEEDLEPOINT AND PILLOW LACE, the top and end, Brussels, 18th century.
16*a*. PIECE OF PILLOW LACE à Réseau, Genoese, 17th century.
16*b*. PIECE OF PILLOW LACE à Brides, Milanese, 17th century.
17. A JABOT OF PILLOW LACE, Brussels, early 18th century.
18. PORTION OF A FLOUNCE OF PILLOW LACE, Brussels, end of 17th century.
19. PART OF AN ECCLESIASTICAL ROBE, Pillow Lace, Brussels, early 18th century.
20. PART OF A PILLOW LACE SHAWL, Brussels, late 18th century.

The Permanent Photographs, of the size of the originals, show the details of the various fabrics in such an exact and distinct manner that the minutest stitches are visible. Possessors of Lace and students of the art of Lace-making thus have the most accurate means of making themselves familiar with the principal classes of Lace.

Bernard Quaritch,

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XX.

Imperial quarto, bound in cloth, price two guineas.

Fans of all Countries. A Series of Twenty Photographs of Spanish, French, German, Italian, and English Fans, showing the characteristic styles of the several countries. With an Introduction by SAMUEL REDGRAVE.

XXI.

Imperial quarto, bound in cloth, price 2 guineas.

Decorative Furniture, French. Containing Twenty Photographs of French Cabinets, Coffers, State Chairs, Tables, &c., in carved oak, walnut-wood, and ebony. With descriptions by J. H. POLLEN, M.A.

I. WALNUT-WOOD CABINET, date, latter half of 16th century. *In the possession of* Baron L. Rothschild.
II. SIDEBOARD, with press above and open base, late 16th century. *In the* South Kensington Museum.
III. TABLE, supported by Grotesques, late 16th century. *In the* South Kensington Museum.
IV. CLOCKS:—I. Marqueterie and Ormolu. II. Marqueterie with metal mounts, date about 1670. *In the possession of* Mr. John Webb.
V. WRITING TABLE, with nest of drawers, date about 1670. *In the possession of* Her Majesty the Queen—Windsor Castle.
VI. BOULE CABINET, in three vertical divisions, date about 1690. *In the possession of* Her Majesty the Queen—Windsor Castle.
VII. BOULE CABINET, in three vertical divisions, French, about 1700. *In the possession of* Mr. J. Morrison.
VIII. BOULE CABINET, in three vertical divisions, French, about 1700. *In the possession of* Mr. C. Mills.
IX. CHEST OF DRAWERS, Boule work, with marble top and rich mounts of chiselled metal, French, Louis XV. period. *In the possession of* Mr. J. Morrison.
X. BOULE CABINET, date about 1720. *In the possession of* Earl Granville, K.G.
XI. MAHOGANY CABINET, with metal mounts, of the time of Louis XVI. *In the possession of* Her Majesty the Queen—Windsor Castle.
XII. BOULE CABINET, in two stages, on four shaped supports, French, date about 1695.
XIII. SQUARE CABINET, decorated with ormolu mounts and plates of Sèvres porcelain.
XIV. LARGE CABINET, Pietra Dura work, French, 17th century. *In the possession of* the Duke of Northumberland.
XV. TABLE OR COMMODE, ornamented with marqueterie and metal mounts, date about 1770.
XVI. MARQUETERIE CABINET, in two divisions, with mounts of chiselled ormolu, late 18th century. *In the possession of* the Duke of Hamilton.
XVII. CLOCK, on arched bracket, in Boule work, French, about 1690.
XVIII. COMMODE, veneered wood, with gilt bronze mounts. *In the possession of* the Rev. Montague Taylor.
XIX. GROUP, SQUIRREL AND DOVE, in carved wood. *In the* Royal Palace of the Necessidades, Lisbon.
XX. GROUP, PARROT AND FLOWERS, in carved wood. *In the* Royal Palace of the Necessidades, Lisbon.

These examples, chiefly selected from the Exhibition of Decorative Furniture at Gore House in 1853, represent some of the most highly valued pieces of furniture of French manufacture to be found in England.

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XXII.

Imperial quarto, bound in cloth, price 2 guineas.

Decorative Furniture, Italian and Flemish.

Containing Twenty Photographs of Italian, Flemish, and ancient English Cabinets, Buffets, Chests, Tables, &c., in carved oak or walnut wood. With descriptions by J. H. Pollen, M.A.

I. Ebony Cabinet, encrusted on the inside with silver. *In the possession of* the Rev. Thomas Bacon.

II. Cabinet, carved walnut. Flemish, early 16th century. *In the possession of* Mr. J. Brunel.

III. Folding Chair, carved walnut wood. Italian, 16th century. *In the* South Kensington Museum.

IV. Two Carved Chairs, parcel-gilt. Italian, 16th century. Chair, carved and gilt. Italian, 16th century. *In the* South Kensington Museum.

V. Cassone or Chest, carved walnut wood. Italian, 16th century. *In the* South Kensington Museum.

VI. Carved Venetian Coffer. Italian, 16th century. *In the possession of* Earl Amherst.

VII. Carved Chestnut Cabinet. Italian, early 16th century. *In the* South Kensington Museum.

VIII. Oak Table. 15th century, and chairs of the 17th century. English. *In the possession of* John Swaby, Esq.

IX. Chair, stuffed and covered with cut velvet. *In* Hampton Court.

X. Chair, covered with Genoa velvet, and with carved volute legs. English, 17th century. *In* Hampton Court.

XI. Chair, covered in embroidered silk. Italian, 16th century. *In the possession of* Earl Amherst.

XII. Arm Chair, two Seats, and Footstool to match. English, about 1580. *In* Knowle Park.

XIII. Dressing Table and Glass, in satinwood. English, about 1785.

XIV. Cabinet, carved walnut, in two parts. Italian, 16th century. *In the* South Kensington Museum.

XV. Small Cabinet, Pietra Dura work. 17th century. *In the possession of* the Duke of Buccleuch.

XVI. Cabinet, inlaid with metal mounts. 18th century.

XVII. Cabinet, ebony, enriched with ormolu mounts. 17th century. *In the possession of* Her Majesty the Queen.

XVIII. Cabinet and Stand, carved. German, 16th century.

XIX. Cabinet, carved work and intarsiatura. English, 16th century. *In the* South Kensington Museum.

XX. Chair, wrought iron. Presented to the Emperor Rudolph II. 16th century. *In the possession of* the Earl of Radnor.

These examples, selected from the Exhibition of Decorative Furniture at Gore House in 1853, represent some of the most highly valued pieces of domestic furniture to be found in England.

XXIII.

Imperial quarto, bound in cloth, price 2 guineas.

Musical Instruments of all Countries.

By Carl Engel. Containing a Series of Twenty Photographs; one plate of Egyptian and Nubian Instruments; one of Caucasian and Persian; one of Turkish; one of Roumanian; eight of Italian; and eight of other European countries. Chiefly belonging to the South Kensington Museum.

Contents :—

1. Egyptian and Nubian.

I. Tabl.
II. Arghool.
III. Kissar.
IV. Trumpet.
V. Tabl Shamee.
VI. Rikk.
VII. Tabl.
VIII. Kissar.

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MUSICAL INSTRUMENTS—*continued.*

2. CAUCASIAN AND PERSIAN.
   Harp of the Ossetes. | Baghlama.
   Baghlama. | Ujuk.
3. TURKISH.
   I. Rehab Esh-Sha'er. | V. Kanoon.
   II. Zummárah. | VI. Arghool.
   III. Saz. | VII. Ghaïda.
   IV. Ghaïda. | VIII. Kemangeh.
4. ROUMANIAN.
   Dutka. | Dutka.
   Tambourine. | Szopelka.
5. VIELLE, inlaid with mother-of-pearl. French, date about 1680.
   VIELLE, decorated with the arms of Henri II. French, date about 1550.
6. DULCIMER, carved wood, gilt and painted. Italian, 16th century.
7. HARP, carved and gilt; said to have belonged to Marie Antoinette. French, period of Louis XVI.
8. CHITARRONE, inlaid with ivory and mother-of-pearl. Italian, 16th century.
   THEORBO, marquetry of wood and ivory. Italian, 16th century.
9. GUITAR, inlaid with marquetry of ivory. Italian, date about 1550.
   ARCHLUTE, inlaid with ivory and tortoiseshell. German, date about 1700.
10. MANDOLINE, inlaid with mother-of-pearl. Italian, 17th century.
    MANDOLINE, carved beechwood. French, date about 1570.
11. SCHLAG-ZITHER, rosewood, inlaid with brass, &c. German.
    STREICH-ZITHER, rosewood, inlaid with ivory. German.
12. VIOLA DI BARDONE, by Joachim Teilke of Hamburgh. Dated 1686.
13. VIRGINAL, ebony, enriched with tracery in silver. German, date about 1600.
14. SPINET, ornamented with ivory and precious stones, by Annibale dei Rossi of Milan. Dated 1577.
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A vague notion exists that there are only two issues of Pine's Horace, the first issue with the error on Cæsar's head, Vol. II. p. 108, "Postest;" the second issue, the error corrected into "Potest." This is only half the truth. Pine's coppers were worked perhaps a dozen times, and as recently as 1775 a number of impressions were taken, after which they seem to have disappeared.

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6754 ——— Geographica, recensuit, commentario critico instruxit Kramer, 3 vols. 8vo. (*cost sd.* 38*s*) *calf gilt*, 28*s* *Berol.* 1844-52

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6756 ——— Erdbeschreibung, verdeutscht von Groskurd, 4 vols. 8vo. *calf gilt*, 9*s* *Berlin*, 1831-34

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This is the same edition as is mentioned by Brunet, III, col. 502, and attribnted by him to about the year 1470-75. He considers from the peculiar shape of the small capital R, that Mentelin was not the printer, but other bibliographers have maintained a contrary opinion. Panzer (I, p. 79, no. 628) describes an edition apparently the same as the above, but that it had the words "operis totius conclusio" on the last line, which are not in the present copy, which only has the words "Conclusio libri" at the top of the final column. Yet the letter-press of Panzer's edition ended on the 23rd line of the second column of the last page, just as in the present one, and as in that described by Brunet—a concordance of arrangement which does not exist between any other of the undated editions. The book consisted no doubt originally of 372 leaves, the first and last being blank, but the removal of these in binding would make it 370. The pages are double-columned and the number of lines is 67 on every page except the last, which in the present copy is the reverse of fol. 368 (properly 370, but for the defect noted above), which has 65 lines in the first column, and 23 in the second. The paper-mark is in some leaves a nine-petalled rose, and in others the bull's head, of which there are two varieties, one resembling that of No. 100 in Weigel's collection, a woodcut attributed by him to about 1450, and the other like that of his 73, shown to belong to the years 1450-60.

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REDHOUSE'S English-Turkish Lexicon, royal 8vo. *hf. bd.* 16*s* 6*d* 1862

SUAVI (Ali) à propos de l'Herzegovine, 4to. 4to. *map*, 1*s* 6*d* 1875

Typography. CAMPBELL (M. F.) Annales de la Typographie Néerlandaise au 15ème siècle, 1er Supplement, 8vo. pp. v. and 30, *sd.* 2*s* *La Haye*, 1878

VETERINARY HYGIENE: Magne, des Race-Chevalines Françaises, 8vo. *cuts, hf. cf.* 2*s* 6*d* 1857

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Llandovery, Welsh MSS. Soc. 1846

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3. Girl playing the Tambourine before two women and a child.
4. Sea View. Fishing Smack unloading to the right.
5. Basle.
6. Jason.
7. Farm Scene. Carting Hay.
8. Okehampton Castle.
9. Mount St. Gothard.
10. Ships harbouring in Stormy weather.
11. Holy Island Cathedral.
12. Penbury Mill, Kent.
13. Classical Composition.
14. Duntanborough Castle.
15. Lake of Thun, Swiss.
16. The 5th Plague of Egypt.
17. The Clyde. [Yard.
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23. Landscape with Ruins. The Hindoo worshipper.
24. Coast of Yorkshire, near Whitby.
25. Hind Head Hill, Portsmouth Road.
26. London from Greenwich.
27. From a picture in the possession of Turner—Windmill and Lock.
28. Composition, Junction of Wye and Severn.
29. Marine Dabblers.
30. Near Blair Athol, Scotland.
31. Lauffenburgh on the Rhine.
32. Young Anglers.
33. St. Catherine's Hill, near Guildford.
34. Martello Towers, near Bexhill, Sussex.
35. Inveraray Pier, Loch Fyne. Morning.
No. 36. From Spenser's Fairy Queen.
37. Water Mill.
38. A Composition. Woman at a Tank.
39. Original Drawing in the possession of John Soane, Esq., R.A. Crypt of Kirkstall Abbey.
40. Picture in possession of Sir J. Mildmay. Sea Shore.
41. Procris and Cephalus.
42. Winchelsea, Sussex.
43. Classical compos. Bridge and Goats.
44. Calm.
45. Peat Bog, Scotland.
46. Rispah.
47. Hedging and Ditching.
48. River Wye.
49. Chain of Alps from Grenoble to Chamouni.
50. Mer de Glace. Valley of Chamouni.
51. Rivaux Abbey, Yorkshire.
52. Solway Moss.
53. Composition. Solitude of reading Magdalen.
54. Mill near the Grand Chartreux.
55. Entrance of Calais Harbour.
56. Dumblain Abbey, Scotland.
57. Norham Castle on the Tweed.
58. A Composition (commonly called Ragland Castle)
59. Ville de Thun, Switzerland.
60. The Source of the Arveron in the Valley of Chamouni, Savoy.
61. Tenth Plague of Egypt.
62. Watercress Gatherers.
63. A Composition. Twickenham.
64. Bonneville, Savoy.
65. Inveraray Castle and Town, Scotland.
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70. Interior of a Church.
71. Christ and the Woman of Sam

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ANCIENT MANUSCRIPTS AND MINIATURES

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I.

[GRANDES HEURES DE JACQUES DE BOURBON]. Two MAGNIFICENT MINIATURES FROM A DEVOTIONAL BOOK EXECUTED ABOUT A.D. 1400 FOR JACQUES DE BOURBON, COMTE DE LA MARCHE (1393) [*afterwards* KING OF SICILY (1415);] perhaps by ANDRE BEAUNEVEU, the miniaturist of the Duc de Berry; representing "The Majesty" and the Crucifixion. The miniature of The Majesty represents God the Father surrounded by Cherubim, at the corners the four Evangelists with their emblems. Round the border are sixteen figures playing on musical instruments in the manner of the great picture by Fra Angelico. The miniature of the Crucifixion contains no less than forty-two figures. The Bishop kneeling at the foot of the Cross is no doubt a portrait. Round this border are also sixteen figures in the compartments—*mounted on velvet in a black polished frame, in a box with shutter.* The size of each miniature is 14 in. by 10 in. £300.

circa A.D. 1395-1400

The Bourbon escutcheon appears eight times in the above miniatures; the *bend gules* surcharged with a *small lion sable* which appears to have been the peculiar cognizance of the prince above mentioned. None of his relatives seem to have borne it, although any of the descendants of Louis I de Bourbon and Marie of Hainault (his great-grand-parents) might have done so. Other monuments and manuscripts show that they did not; but if André de Beauneveu had been employed by the Comte de la Marche to illuminate a grand volume like those which he was executing for the Duc de Berry, that consummate artist would probably have been, as a native of Hainault, careful to insert the small black lion. We are inclined to believe that in the two glorious paintings described above, we have the sole survival of one of those grand Livres d'Heures which are the glory of French art in the XIV-XV Century.

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II.

ST. CATHERINE IN THE TEMPLE. AN EXQUISITE EXAMPLE OF THE FAMOUS MINIATORE GIROLAMO DAI LIBRI, representing St. Catherine of Alexandria before the doctors and a crowd of people. The scene is within a temple supported by columns. The faces and figures of the seventeen principal persons represented are finished with the most accomplished skill, to which no reproduction or description could do sufficient justice. The brilliancy of colouring can scarcely be imagined. The triumph of the whole piece is perhaps the group in the gallery, consisting of fifteen heads perfectly, yet almost microscopically finished. At the foot of the centre pillar is the signature of the artist, "Ieronimus f." size $7\frac{3}{4}$ by $7\frac{1}{8}$. *Neatly mounted in a gilt frame*, £300. *about* 1520

Specimens of the work of Girolamo are rarer and more beautiful than even of Giulio Clovio. Nothing like the above painting has ever appeared for sale in England; nor is likely to be met with in the future. It is emphatically *a thing of beauty*—to borrow the trite quotation from Keats; and there are few who could look upon the lovely harmony of its colouring without a thrill of sensuous delight and satisfaction. Girolamo was born in 1472 and died in 1555; the above painting was perhaps executed *nel mezzo del cammin* or soon afterwards.

III.

THE DEATH OF THE VIRGIN, a very remarkable Painting in tempera, on panel, of the early Byzantine School, containing 28 figures, with burnished gold background, 12 in. by 9 in. *in gilt frame*, £21. *Sec.* XII

The inscription at the top of the picture runs thus: Ἡ Κοίμησις τῆς Θεοτόκου. This painting resembles very much, but is infinitely superior to, the picture engraved on plate 83 of D'Agincourt, which he describes as Ruthenian, or Greco-Slavonic work. The Virgin lies dead in the foreground, but there are two smaller figures in front in which she appears on foot receiving the death summons from a sworded angel. On each side of the bier stand the Apostles; in the middle appears the Saviour by His mother's side, with her soul borne as an infant in His arms. Behind and beside Him are the prophets, and the angels, with some female figures in the rear, while above them all hovers, with sable wings outstretched, the Angel of Death. The background has architectural accessories.

Giotto has left a picture evidently imitated from this.

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IV.

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V.

THE DEATH OF THE VIRGIN, a very early and curious Painting, by a Græco-Italian artist, executed on vellum, and containing 14 figures (the Virgin, the Apostles, and an angel at the head of the bed), each with a raised gold nimbus round the head, 8½ by 5 in. *in black frame*, £10. 10*s* *about* A.D. 1280-1300

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III. Upper portions of Windows, Santa Croce, Florence.
IV. Windows from Santo Spirito and Santo Croce, Florence.
V. From the Choir of S. M. Novella, Florence.
VI. Window from the Choir of Lucca Cathedral.
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XXXI. Frieze in Siena Cathedral.
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Jubilee Pipe of Tobacco, *Sarum*, *Dec.* 21, 1809, 4to. sheet
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(Russian) Handbook for the Working up Tobacco, &c. 8vo. *Moscow*, 1836
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The National Impolicy of the present High Duty on Tobacco, &c. roy. 8vo. *Westminster*, 1837
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Grenet (A.) Influences du Tabac sur L'Homme, med. 8vo. *Paris*, 1841

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Books on Tobacco—*continued.*

James I (King of England) A Counterblast to Tobacco by; with Notes and Illustrations by C. Beckington, 8vo. *Newcastle-upon-Tyne*, 1843

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Shew (Joel, *M.D.*) Tobacco; its History and Effects on the Body and Mind, roy. 8vo. 1855

Petite Monographie du Tabac, 12mo. *Paris*, 1856

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Fievée de Jeumont (Dr.) Du Tabac, de son usage, de ses effets médiats ou immédiats sur l'economie, et de son influence sociale, 12mo. *Paris*, 1857

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